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CHINESE SHADOW THEATRE

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SVEN BROMAN

CHINESE SHADOW THEATRE

MONOGRAPH SERIES No. 15

ETNOGRAFISKA MUSEET

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To GÖSTA MONTELL

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Museums engaged in the field of non-European ethnography and, by historical reasons, situated mainly in Europe and North America usually possess important specific collections rendering the museums their distinctive character. It is, however, of importance that collections of this kind should be published and widely known and in particular so in the countries of origin.

Our museum has in its possession an almost complete set of Chinese shadow theatre, including figures, props, musical instruments as well as libretti, from Peking, purchased there by dr. Gösta Montell in 1931. The museum is now publishing a study on this form of theatre in the hope that it will be useful and of value for all those interested in folk theatre. The reader will in our study be able to identify individual figures. We stress especially this practical purpose.

Karl Erik Larsson
Director of
the Ethnographical Museum of Sweden

Preface

For more than a year I have had the privilege to work on Chinese shadow theatre, a field neglected by many scholars. The material, accounted for below, is in charge of the Ethnographical Museum of Sweden in Stockholm and was purchased by Dr. Gösta Montell, then a member of the Sven Hedin Expedition. As the entire study is based on it, as well as on published and unpublished articles, annotations and photos made and taken by him, I feel justified in dedicating the results of this investigation to Dr. Montell who, indirectly, has placed this material at my disposal. At the same time I also want to thank Dr. Bo Sommarström for introducing me to this field of study.

Research work usually depends on obtaining assistance from various quarters such as private individuals and institutions. I am thus deeply indebted to:

The Carl Kempe Foundation, Stockholm.

The Ethnographical Museum of Sweden, Stockholm.

The Scandinavian Institute of Asian Studies, Copenhagen.

The Sven Hedin Foundation, Stockholm.

The Swedish Humanistic Research Council, Stockholm.

I also wish to express my thanks to all private individuals – friends and colleagues – in many parts of the world for all their advice and assistance. Last but not least I wish to express my profound gratitude to Dr. Karl Erik Larsson, Director of the Ethnographical Museum of Sweden in Stockholm, who has always in every way lent his support to my studies in this fascinating field of work.

Introduction

Shadow theatre is a popular form of drama in China as well as in many other parts of the world. There are various theories and speculations concerning its origin. Whether it originated in China is still an unsolved question. Definite proofs of its existence in China are found for the *Sung* dynasty (960–1279 A.D.).

The Chinese shadow theatre is unquestionably a folk art loved by all classes of society. It is a wonderful pastime for young and old but, especially so for the women, who, before the revolution in 1911, led a secluded life in their homes without contact with the outside world. After 1911, interest in the shadow theatre started to diminish, but now under the Communist regime, it is blossoming once more. New plays and figures are introduced, and new theatre companies have been established. Until now, however, (May 1978) it has been difficult to get accurate information on the actual situation of the shadow theatre on the Chinese mainland.

Shadow theatre is popular in China and is represented by various schools. The best known are those from *Peking* and *Szechuan*. The main distinction between them is the fact that the latter has larger and cruder figures than that of *Peking*.

The plays are accompanied by speech, recitations, singing and music, and are performed on a stage constructed from poles and planks, with a central screen of mulberry paper, gauze or cloth usually draped round with very colourful curtains. The figures and the scenery are placed and

manipulated against the back of the screen and illuminated by some source of light.

There are both professional and amateur companies, consisting of three to eight members, viz. the musician, the manipulator, the handyman and a combination of musician – manipulator. They stand behind the screen together with their equipment and are thus concealed from the audience. The scenery is pinned to the screen, and figures not in use may be hung on a string or wire waiting for their appearance on the screen.

The figures are animated and manipulated by three metal rods attached to the neck and either hand and inserted into thin reeds or bamboo. The figures may be made of donkey skin treated to the point of transparency. The different parts of the figure are then cut out, decorated and varnished. A figure usually consists of eleven pieces, viz.:

- One head.
- One upper body.
- One lower body.
- Two upper arms.
- Two forearms.
- Two hands.
- Two legs.

The pieces are finally jointed together by a thread. Around the neck of the body, there is a collar into which the detachable head is insert-

ed, an ingenious technique enabling the manipulator to change at will the personality of the character in question.

The heads are beautifully executed, usually in profile, but also in 3/4 view or *en face*. Some faces are "solid", whereas others have only an ochre or black outline of the face. The former belong in general to supernatural beings but also

to character-types of low social status and coarse nature.

Chinese shadow theatre usually has a repertoire of 100 to 400 plays based on folklore, legends and Chinese history. The texts for most of them are written in colloquial Chinese, although a few contain only an outline of the play. In a few cases no text is available at all.

The Shadow Theatre of Peking

The Ethnographical Museum of Sweden in Stockholm is in charge of an almost complete shadow theatre consisting of more than 1,000 pieces (H 2905). It includes the stage as well as figures, musical instruments and texts. In 1931 Dr. Gösta Montell purchased it in *Peking* and brought it back to Stockholm.

It is a wonderful specimen of the old *Peking* shadow theatre and of Chinese craftsmanship. The figures are beautifully cut and decorated and almost all are varnished. They were made at the end of the last century and are similar to the famous "*Manchu Prince*" collection at the "Deutsches Ledermuseum" in Frankfurt – am Main.

Dr. Günther Gall says in a letter, dated 24th August 1973: "... since the cutting technique and the ornamentation as well as the colouring are similar, your set may be a piece of work of the 19th century, originating from a school keeping up the traditions of the *Manchu Prince*".

As to the varnish of the figures, Dr. Kenzo Toishi, Head of the Department of Conservation Science, Tokyo National Research Institute of Cultural Prop-

erties, has kindly given me the following interesting information in a letter, dated the 25th May, 1973:

"... From the sample you sent to me, we took a small part and tested by infra-red absorption method. It was found that the main substance is made of lacquer (URUSHI in Japanese, and in English it is called Japanese lacquer usually) and vegetable oil (perhaps linseed oil). The lacquer is by no means a Japanese one, but seems to have been got from south-east Asia. Black lacquer is usually colored with iron compounds, but we cannot detect iron in this case. Perhaps it was colored with carbon, I think. The environmental condition for hardening of the lacquer seems to have been not adequate – rather dry, because it is still sticky ..."

The figures, scenery and props represent a mixture of various styles of art. Many of them show a strong Central-Asiatic influence from the *T'ang* period in their design and making.

A short analysis of a few characteristic features of the present collection follows.

A Introductory Settings

As in Chinese opera the shadow theatre made use of introductory settings to convey the wishes of the members of the company for happiness, longevity, prosperity and so forth to the audience. The settings consist of various figures sewn on to each other or of figures separately pinned on to the screen, viz.:

- | | |
|---------------------------|--|
| 1 <i>Pa Hsien</i> | – happiness (no. 120). |
| 2 <i>Wu fu p'eng shou</i> | – happiness, longevity, peace (no. 141). |

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|-----------------------------|---|
| 3 <i>T'ien Kuan ssu fu</i> | – happiness (no. 142). |
| 4 <i>Ch'i lin sung tzu</i> | – offspring (no. 143). |
| 5 <i>Lu p'ing san shih</i> | – fruitfulness, offspring, harmony, longevity, joys of union, wealth (no. 144). |
| 6 <i>Chang pan k'ou hsi</i> | – joy (no. 145). |
| 7 <i>Shih shih ju i</i> | – "May everything be as you wish" (no. 146). |



Shadow theatre in
Peking. – Photo:
G. Montell

B Character-types

The character-types of the shadow theatre are on the whole the same as those of the Chinese opera. Their designations are also almost the same and they can thus be referred to in four main groups with subdivisions, viz.:

- 1 *Sheng*
- 2 *Tan*
- 3 *Ching*
- 4 *Ch'ou*

Besides these, there are *Mo*, secondary rôles, as well as supernatural beings, i.e. gods, demons, spirits and so forth.

Whenever the character *Wen* or *Wu* precedes the designation of the character-type, this indicates either singing and acting only or fighting and acrobatics respectively.

The faces may be "solid" and painted in one or several colours or cut away, leaving a black or ochre outline giving the face a wonderful luminosity.

1 *Sheng*

The male rôles may be portrayed by *Sheng*, who impersonate civil or military officials like statesmen, scholars, warriors and so on. They usually have beards with the exception of *Hsiao sheng* who are seldom bearded. According to their rôles *Sheng* are divided into:

- 1 *Wu sheng*
 - a *Wu lao sheng*
 - b *Ch'ang k'ao*
 - c *Tuan ta*
- 2 *Wen sheng*
 - a *Hsü sheng*
 - b *Lao sheng*
- 3 *Hsiao sheng*
- 4 *Cheng sheng*

Wu sheng (nos. 190, 202–205, 209, 287, 293, 321, 328) are warriors, good at fighting. Sometimes a combina-

tion of *Wu sheng* and *Wen sheng* rôles is found and is then referred to as *Wen wu sheng*.

Wu lao sheng are old high-ranking officers with ochre beards (no. 323), whereas *Ch'ang k'ao* represent commanders-in-chief or high-ranking officers, sometimes wearing the *K'ao* garment (nos. 170–175). *Tuan ta* impersonate criminals and bandits.

Intellectuals or scholar officials are portrayed by *Wen sheng* of which *Hsü sheng* represent middle-aged statesmen and scholars, and *Lao sheng* (nos. 190, 295, 298, 326, 327, 341, 347, 366, 370, 374) old fishermen, peasants and so forth.

Hsiao sheng are the usually beardless young men who are rich or poor, a prince or a scholar, a warrior or a lover and so on (nos. 336, 338 and 370). Depending on the rôle, they may be referred to as *Wu hsiao sheng* or *Wen hsiao sheng* (nos. 288 and 292).

Cheng sheng are old men with beards like emperors, high-ranking officers, servants or crown-princes of upright character (no. 334).

2 *Tan*

The female rôles are portrayed by the *Tan* group, which is divided into:

- 1 *Ch'ing i*
- 2 *Hua tan*
- 3 *Wu tan*
- 4 *Kuei men tan*
- 5 *Ts'ai tan*
- 6 *Lao tan*

Ch'ing i or *Cheng tan* are virtuous and faithful young or elderly ladies with dignified manners (nos. 212, 228–230, 279), whereas *Hua tan* (no. 280) or *Hua mien tan* (no. 278) are young flirtatious girls, full of charm but, sometimes, of questionable morals. Their social standing is lower than that of the *Ch'ing i*.

Of the remaining *Tan*-types *Wu tan* is the military female (nos. 218 and 219); *Kuei men tan* the attractive and graceful young unmarried girl; *Ts'ai tan* the mean and trifling woman; and *Lao tan* (nos. 283 and 285) refers to the old woman with no make-up.

3 Ching

Ching portray military or civil officials of good or bad character as well as gods and other supernatural beings. They are sometimes referred to as *Hua lien* (nos. 325, 330, 331, 343 and 366); *Hung hua lien* (nos. 186 and 187); and *Hua mien* (no. 290).

C Colours

An important symbolic rôle of the Chinese theatre is the profusion of colour. As to dress, colours may signify the wearer's status as well as his personality. There are ten colours used for the dress; five "pure colours" – *Shang* – and five "secondary colours" – *Hsia*. We have, however, to regard this system as a basic one, as divergencies naturally do occur. The ten colours are:

Shang

- 1 Red – good character of high rank.
- 2 Green – men of high virtue.
- 3 Yellow – the emperor's colour.
- 4 White – worn by very old and very young people; also the colour of mourning.
- 5 Black – worn by men of fierce character, but also the colour of informal daily dress.

Hsia

- 6 Purple – usually worn by *Ching*.
- 7 Blue – high rank.
- 8 Pink – youth and sometimes old people.
- 9 Turquoise – or turquoise-blue, worn by youth and sometimes by old people.
- 10 Crimson – or dark crimson, worn by usurpers, barbarian generals and military advisers. (Scott pp. 139–140.)

The following may serve as a guide to the basic colours used for the make-up:

- 1 Red – good, virtuous, courageous, loyal and upright (no. 304:5).
- 2 White – wicked and crafty.

4 Ch'ou

The comedians (nos. 329, 335, 337, 339, 340, 348, 365, 371) take part in civil and military plays and are then referred to as *Wen ch'ou* and *Wu ch'ou* respectively. There are also female clowns, called *Ch'ou tan* (no. 284) and *Lao ch'ou tan*, an old woman (no. 286).

- 3 Black – integrity and straightforwardness (no. 361:1).
- 4 Blue – fierce and wild (no. 22).
- 5 Yellow – or ochre, hidden cleverness.
- 6 Green – spirits and demons (nos. 93, 102:1, 128, 305:1–4, 308:5, 360:15).
- 7 Purple – filial and loyal.
- 8 Pink – old age.
- 9 Grey – old age.
- 10 Silver – dignity (gods and fairies).
- 11 Gold – dignity (gods and fairies).

The predominant colour of the human beings among our shadow figures is ochre, whereas gods and other supernatural beings are mainly beautifully portrayed in golden-ochre (nos. 122, 358:1).

For make-up, six terms are said to be used for the painting of the eyebrows, eye circles, nose, mouth-corners and cheek lines. On the opera stage, there are nine kinds of painted faces, viz.:

- 1 The predominant-colour face (one colour only except for the eyebrows).
- 2 The trisected-tile face (broadened eyebrows and lines above and below the eyes, dividing the forehead and cheeks into three sections).
- 3 The shattered face (irregular designs and various colours).
- 4 The aged face (elongated eyebrows to the lower edge of the ears).
- 5 The distorted face (abnormal features of the face).
- 6 The entirely white-powdered face (wicked and crafty).
- 7 The half white-powdered face (wicked and crafty).
- 8 Slightly white-powdered face (wicked and crafty).
- 9 The white nose face (comedians). (Cecilia S.L. Zung: *Secrets of the Chinese drama* pp. 38–43.)

Of these types of painted faces only the predominant colour and the trisected-tile one occur among the shadow figures (cf. nos. 287:3, 8, 304:1 and 323:9). The heads and faces of the supernatural beings cannot be put under any of the headings mentioned above, as they show a great variety of designs and colours of their own.

On both "solid" faces and those with an outline in silhouette, black hair and beard as well as the outline indicate a young or middle-aged person, whereas ochre colour indicates old age.

In make-up I also include a few interesting designs, found on the faces. The red circular dot on *Liu Hai's* forehead (no. 354) is easily explained as an indicator of his being an Immortal. Undoubtedly, this design originated in India.

On quite a few faces, a red square (no. 284:1) or a red circle (nos. 105:4, 109:2, 4, 112, 281:1, 3, 5, 282:4, 286:2, 287:1-2, 293:3-4, 296:4, 299:7, 323:1-3, 324:4) on the cheek as well as a red dot on either cheek and one on the forehead (nos. 281:3, 284:3) occur. In all probability this "dimple make-up" existed already during the Northern and Southern Dynasties as well as during *T'ang*, when ladies painted red spots in their dimples (Fudomaro Shida: *Styles and methods of make-up of the T'ang women* p. 28). On a silk fragment from the *T'ang* dynasty, found in *Sinkiang* by the Otani mission, there is a beautiful lady, portrayed with a circular dot on her forehead (op. cit. p. 28). Dr Shida also quotes an amusing incident, said to have taken place during the Three Kingdoms:

"... (the) King ... was enjoying himself on a moonlight night with his beloved lady ... on his lap, when he, brandishing a crystal stick ..., hurt (her) cheek by accident. A doctor was at once sent for and the wound attended to, but a reddish scar was left on her cheek. Many other women, seeking the king's favour, immediately followed the example and stuck red patches on to their cheeks". (Op. cit. p. 28.)

Painting on the forehead, the eyebrows and producing eye-shadows existed before *T'ang* although it was then very much in vogue. Many colours were used, but yellow paint was probably dominant (op. cit. pp. 24-25).

Among the faces only in outline there are quite a few with an ochre area around the eye (cf. nos. 105:1-2, 109:2-4, 112, 132:3-4, 279:1, 281:2, 4, 284:1, 4, 286:1-2, 288:3, 292:7-8, 293:3-4, 298:1-3, 299:7, 300:5-8, 302:6, 308:6, 322:5-7, 9, 323:1-6, 324:4, 325:11-12, 329:1-4, 333:2, 334, 335:1-2, 337, 339:1-2, 340:1-3, 348:3, 5, 356:1, 359:8, 360:7, 367:4, 369:6, 370:2, 371:1-2, 373:2, 376:3-4, 377:1, 5-6, 380:1, 4 and 385:6-7). Some of these faces also have a circular red spot on the cheek. It is true that *Ch'ou* in general have these distinctive marks but the same is also valid for other character-types.

From what has been said above, I draw the conclusion that the circular or square red spot(s), as well as the ochre area around the eye indicate a gay and buoyant personality. This is also supported by the fact that several of the faces enumerated above are depicted with an open laughing or smiling mouth.

D Physiognomy

The faces of the shadow figures – representing as they do human, supernatural as well as animal beings – pose an intricate and interesting problem. Most of the faces are depicted in profile although quite a few in three-quarter view. A very small number is represented *en face*. There are roughly two main types of profile, viz.:

- 1 Noble slant of forehead and nose (nos. 105:7, 274:2).
- 2 Bulging forehead (no. 120:2).

There is a great variety of eyes and eyebrows. The following types can be said to be distinctive in our collection of shadow figures:

- 1 Oblong, slightly slanting eye with pointed corners turned up- and downwards, the former continuing in the finely arched eyebrow (no. 351:1).
- 2 Oval eye with thin or bushy eyebrow (nos. 38:3, 49-51, 99:1, 102:1, 3, 114, 120:4, 129:1, 169:2, 306:1-2, 6-8, 308:6, 8, 333:3, 360:13-14, 363:1-2, 4). A few figures with slanting eyebrows (nos. 97, 102:3).

- 3 Faces with three oval eyes (nos. 97, 102:3).
- 4 Drop-shaped eyes (nos. 305:2 and 364:1).
- 5 Semicircular eye with almost straight or slightly concave upper line (nos. 125, 300:2, 324:2, 346:5).
- 6 Semicircular eye with almost straight lower line (nos. 120:8, 121, 129:1, 169:3, 279:1, 281:5, 286:2, 287:1, 292:3, 296:3, 298:3, 299:5, 300:6, 356:2, 358:1, 365:6, 371:1, 376:1, 381:2).
- 7 Combination of types nos. 5 and 6 (no. 354).
- 8 Triangular eye with slightly bent lower line (nos. 105:3, 293:5, 298:4, 308:5, 359:6, 365:1, 376:5, 380:7).
- 9 Circular eye on faces of supernatural beings (nos.

49, 98:2, 169:6, 305:5, 306:5, 351:7-8, 352:1, 357:2, 360:1, 4-6, 9, 11, 364:5).

The nose has in many cases an elegant and noble slant as seen on nos. 105:7, 274:2, but can also be pointed, knobby and elongated (nos. 105:4, 111-113, 333:2). Unique is the "bat-shaped" nose as found on *Liu Hai's* face (no. 354).

The ears are elementarily reproduced. Both men and women are usually wearing an earring of some kind or other. A few faces are pock-marked, belonging to clowns and similar character-types (nos. 348:2, 365:5, 377:4, 378:1, 380:3, 381:4).

E Beards

There is a rich variety of beards either in black, ochre or red, viz. black for young and middle-aged, ochre for old persons and red for good and supernatural beings. The main styles of beards are as follows:

- 1 "Double-moustache" in black, encircling the mouth, sometimes combined with long, pointed side-stripe (nos. 306:2, 352:1).
- 2 Drooping and pointed black moustache (no. 306:1).
- 3 Short beard combined with short, pointed moustache and side-stripe in black (no. 331:7).
- 4 Short, curly, fringed beard combined with thick upturned moustache, side-stripe and fringed hair in black (no. 306:8). Hair with fringed bangs is from here on referred to as hair in *Liu Hai* style.
- 5 Curly, fringed hair, side-stripe, very short beard, moustache with upturned ends in black (no. 352:2).
- 6 Black thin pointed moustache, tuft of hair on the chin, short goatee and side-stripe (no. 340:1).
- 7 The same as style no. 6 but with long goatee (no. 322:8).
- 8 Black full-beard (no. 207). Also in ochre (no. 299:3).
- 9 Long pointed beard, consisting of two wisps, tuft of hair on the chin, drooping pointed moustache

and side-stripe in black (no. 325:2) or in red (no. 362).

- 10 Long pointed beard, consisting of three wisps, drooping moustache and side-stripe in black (no. 343:3).
- 11 Long pointed beard, consisting of three wisps, very long drooping and pointed moustache, sometimes combined with side-stripe, in black (nos. 297:2, 345:1) or in ochre (no. 348:1).
- 12 Long pointed beard, consisting of four wisps. The two outer wisps saw-toothed. Tuft of hair on the chin, pointed downturned moustache and side-stripe. All in black (no. 308:9).

It is clear that there is a relationship between these styles of beards and those of the Chinese opera, as can be seen in Arlington: The Chinese drama, plates nos. 60-63. On the other hand, it is also evident that the Chinese shadow theatre has developed its own styles or types of beards, suitable for its very special kind of performances.

On the opera stage, the beard is said to indicate the personality of the actor in question. Thus "... the beard divided into three indicates the righteousness and integrity of the wearer, while a short moustache shows that the wearer is somewhat crude and rough, and those which sweep upwards belong to tricky, slippery fellows" (R. Alley: Peking opera, p. 40).

F Hair Styles

The hair-styles of the shadow figures differ widely as can be seen in the descriptive part of this volume. The following is a short account of the more common types:

- 1 One to three tufts of hair, worn by children and youths (nos. 143, 378:4-6, 394:2-3).
- 2 Knots of hair from two to four in number tied with ribbons in various colours, sometimes with plait and sometimes with the hair in *Liu Hai* style (nos. 120:5, 143, 369:9, 385:1-2, 8, 10-11, 16-17, 398:3).
- 3 Fringed hair in *Liu Hai* style with long pointed plait (nos. 160, 354).
- 4 Long curly and broad plait (no. 352:1).
- 5 Vertical plait or hanging on one side of the head only and tied with ribbon (nos. 376:1, 385:13).
- 6 Pigtailed tied with ribbon either hanging down, arranged in a vertical position, fastened on the top of the head, or artificially attached to the plait (nos. 112, 159, 281:2, 376:5, 377:1).
- 7 Circular back-knot of hair sometimes tied with ribbon and sometimes adorned with hair ornaments (nos. 278:1, 280:4, 287:1, 5-6, 299:6, 376:4, 385:4).

- 8 Big back-knots of hair tied with ribbon and adorned, sometimes, with hair ornaments (nos. 105:7, 229, 303:5, 8, 9).
- 9 Big vertical back-knots of hair tied with ribbon, and found together with semicircular fillet (nos. 366:4-5, 8, 370:2).
- 10 The *Fa chi* hair-style used by bareheaded people sometimes wearing a fillet, and sometimes with a small knot of hair tied with ribbon (nos. 366:1, 6-7, 9, 12, 370:1, 371:1, 372:3-4).
- 11 The *Shuai fa* hair-style resembles style no. 10 above but usually has a tiny back-knot of hair to which an artificial long pony-tail is attached, with which various emotions can be expressed (nos. 373:2-3, 374:1-3).
- 12 Hair in the shape of fire flames (no. 99:1).
- 13 Hair replaced by horns (no. 98:1).
- 14 Leaf-like tuft of hair at the ear (no. 360:7).

The hair may be adorned with various embellishments such as floral design, hairpins, birds, crescents and diadems (nos. 52:2, 97, 110-111, 351:6, 369:4).

G Head-dresses

The styles and designs of the head-dresses naturally differ but they all have in common that they portray the personality of the figure in question. In our rich material the following main styles are represented:

- 1 *Chan mao* - Plain felt hat with conical crown, ending in a fishtail. Usually worn by *Lao sheng* (no. 298:1-6).
- 2 *Ch'i tsu chin* - Conical close-fitting cap with semicircular or rectangular crown, sometimes tied with ribbon, and back-rosette. Worn by standard-bearers (no. 384:1-7).
- 3 *Chia jen chin* - Includes a variety of styles among *Chin* head-dresses. Some with quadrilateral shape and square and flat top of the crown; some with

sextagonal shape and big top-knob; and others with fillet, tied around the head, or ribbon, tied around the back-knot. Worn by male and female servants (no. 299:1-7).

- 4 *Chung chün mao* - Wide brim and hexahedral crown with oblong top-knob and back-rosette. Worn by military secretary (no. 342:1-3).
- 5 *Erh pu wen* - Cf. *Hou mao* below.
- 6 *Fei lung mao* - High brim with dragon-design, conical crown with top-knob, frontal pompon-design, back-rosette and back-tassels. Worn by the emperor when travelling (nos. 298:1-2, 380:2). A similar style of head-dress, although much simpler in design and without the dragon-motif, is worn by *Wei T'o* (no. 50). The same can also be

said about the head-dress worn by *Hsüan Tsang*, although the upper line of the high brim is undulated (no. 351:1).

- 7 *Feng kuan* – Circular head-dress, highly ornated with phoenix-design and pompons. Worn by an empress, a princess and so forth (no. 282:1-6).
- 8 *Feng mao* – Close-fitting cap with long pointed back-flap, back-rosette and frontal pompon-design. Worn by men, mostly *Lao sheng* (nos. 295:1-4, 400:2), and women (no. 291:1-6). The women wear circular ear-ornaments and, sometimes, *Tz'u ku yeh* ornament, viz.: "A small inverted prong-shaped ornament seen on the front of the head-dresses of fighting characters. It is based on the form of a water plant (*sagittaria sagittifolia*) and symbolizes courage. The *Ch'ing i* actor has this made in black gauze and worn on the right side of the coiffure" (Scott p. 159). On shadow figures this ornament is always black.
- 9 *Hou mao* – Conical close-fitting cap and tent-like crown with flat top and broad side-flaps, frontal pompon-design and back-rosette. Sometimes with top-knob. Worn by the *Hou* princes – "the marquises" – (no. 355:1-3).
It is similar to *Erh pu wen* "... a close-fitting helmet with wide flaps, implying, as the name indicates, "unable to hear", but really means that the wearer does not want to hear or listen to intrigue of any kind. Taken from an accident in the life of *Kuo Tzu-i*, a famous general who refused to listen to the advice of suspected traitors, and so covered up his ears with his hands" (Arlington: The Chinese drama, p. 92). No. 361:5 also bears some resemblance to the head-dress here described.
- 10 *Huang hua kao k'uei* – *Artemesia* leaf-shaped head-dress worn by fairies (no. 275:1-7).
- 11 *Lien hua mao* – The lotus-crown occurs either alone or as a part of a fairly elaborate head-dress (nos. 143, 277:2-4, 357:3, 369:1-3, 7-8, 375:1-3, 5-7, 385:3, 398:2).
- 12 *Lo mao* – The crown may be decagon or hexahedral in shape but also high, oval and trellised, highly ornated or plain. Sometimes the head-dress consists only of a fillet. It is worn by fighting character-types – *Wu sheng* – and always has the frontal *Tz'u ku yeh* design, denoting courage (nos.

287, 293, 383:2). A similar type of head-dress is also worn by servants and so forth (no. 299:3). The head-dress worn by a stiltwalker (no. 105:1), resembles the high oval and trellised *Lo mao* but without the frontal *Tz'u ku yeh* ornament.

- 13 *Mien shu* – Originally referred to as the emperor's crown but here worn by Yama. Close-fitting cap with flat, rectangular crown, *Yin yang* design and front- and back-tassels (no. 362).
- 14 *Nü fan Chiang* – Resembling *Feng mao* above. One or several frontal rows of pompons, back-flap, pheasant-feathers and two tiger-tails. Worn by female rebellious leaders (nos. 289, 290, 388:1).
- 15 *Nü pao chin k'uei* – Gilded head-dress worn by women. Crescent-shaped crown, frontal pompon-design and *Tz'u ku yeh*. Broad back-flap with demon- or tiger-head (no. 274).
- 16 *P'an Kuan mao* – Head-dress worn by *P'an Kuan* and similar in style to *Sha mao*, described below although without fins (no. 350).
- 17 *Seng mao* – Buddhist oblong head-dress in black with embellishments and red rosette on the top of the crown (nos. 351:1, 359).
- 18 *Sha mao* – Head-dress worn by officials. Conical, close-fitting cap and semicircular crown. On either side of the head-dress, a fin, denoting the rank of the wearer, viz.:
1 Rectangular fins – worn by civil officials and portrayed by *Lao sheng*, and *Chuang yüan* graduates, represented by *Hsiao sheng*.
2 Circular fins – worn by *Ch'ou*.
3 Diamond-shaped fins – worn by the Prime Minister for civil functions.
4 Long, bent fins – worn by *Chuang yüan* graduates, portrayed by *Hsiao sheng*; by *Ch'eng Huang*; and by the Prime Minister and then referred to as the black *Sha mao*.
5 Long, curved fins – worn by the Prime Minister for military functions (nos. 112, 326:3, 336-337, 340-341, 344-346, 349, 351:4, 388:4, 399:4).
- 19 *Shuai k'uei* – High head-dress with spire, pompon-design, back-flaps and *Tz'u ku yeh* ornament, worn by male and female commanders-in-chief (nos. 276, 322).
- 20 *T'ai tzu kuan* – Originally a crown-prince's head-dress but here worn by *Lei Tsu*. Small skull-cap with embellishments (no. 102:1).

- 21 *T'ai tzu mao* – Head-dress worn by the crown-prince, represented in three different styles:
 1 Worn by rebellious crown-princes. Frontal pompon-design, *Tz'u ku yeh* ornament, tiger-tails, pheasant-feathers, back-flap and circular ear-ornaments.
 2 Worn by upright crown-prince and portrayed by *Cheng sheng*. Similar in style to *Sha mao* with pompon-design and dragon-head.
 3 Worn by *Ch'ou*. High diadem and crescent crown, side- and back-flaps (nos. 324, 334–335).
- 22 *Tao mao* – Taoist head-dress with conical, close-fitting cap, folded rectangular crown with *Yin yang* design, red back-rosette and, sometimes, frontal pompon-design (no. 348).
- 23 *T'ou chin* – Skull-caps (nos. 132:3–4, 204, 378:3, 399:3).
- 24 *T'ou p'a* – Turban (no. 132:1).
- 25 *Tsa chin* – Two styles, viz. the hard and the soft, i.e. *Ying tsa chin* and *Juan tsa chin*. High crown with pompon-design or rows of pompons, tiger-tails, back-flap, sometimes pheasant-feathers, circular ear-ornaments and sometimes *Tz'u ku yeh* ornament. Portrayed by *Lao sheng*, *Wu sheng*, *Wu lao sheng* and *Ch'ou*, as well as by *Hua lien*. The *Juan* style is represented by nos. 331–332 and the *Ying* style by nos. 328, 330 (cf. also nos. 321, 323, 326–327, 333:3, 388:2, 400:5).
- 26 *Ts'ao mao* – Worn by fishermen. Broad upturned brim, no real crown but an opening allowing the hair to come out. Hair ending in central loop or knot tied with ribbon (no. 296).
- 27 *Wang mao* – The king's head-dress with conical, close-fitting cap, rectangular or semicircular crown, very much resembling *Sha mao*. Sometimes with two tiger-tails and pheasant-feathers as well as back-flap. Frontal *Tz'u ku yeh* ornament. Pompon-design and, now and then, a dragon-head (nos. 325, 338, 339, 343, 347, 388:3).
- 28 *Wen hsiao sheng chin* – Worn by the *Wen hsiao sheng*. Conical close-fitting cap, crescent crown, side-tassels, back-rosette and, usually, frontal ornament (no. 292:5–9).
- 29 *Wen lao sheng chin* – Worn by *Wen lao sheng*. Close-fitting cap, folded rectangular crown, back-rosette and, usually, frontal ornament (nos. 292:1–4, 399:1).
- 30 *Wu fo kuan* – Worn by *Nan Tou Hsing*. Hexahedral diadem, pompon-design, side-tassel, frontal ornament, back-rosette and lotus-crown (no. 375:1).
- 31 *Wu hsiao sheng chin* – Worn by *Wu hsiao sheng*. Close-fitting cap, crescent or veil-shaped crown, side-tassels, back-rosette, frontal pompon-design and, usually, *Tz'u ku yeh* ornament (no. 288:1–6).
- 32 *Wu lao sheng chin* – Worn by *Wu lao sheng*. Cf. *Wu hsiao sheng chin* above. Also with quadrilateral crown (no. 294:1–5).
- 33 *Wu sheng mao* – Cf. *Lo mao* above.
- 34 *Yü wei mao* – Broad brim with fish-tail crown (no. 105:5).
- 35 *Yüan wai chin* – Quadrilateral head-dress with flat square top, back-rosette and tassels. Worn by wealthy retired officials and military officers (no. 300).
- 36 *Tsa chien*:
 1 Conical red head-dress with high black brim and top-knob. Worn by lantern- and sedan-carriers (nos. 133, 140).
 2 Conical red head-dress with top-knob and feather-tassel. Worn by musician, playing cymbals (no. 138).
 3 Conical head-dress with high three-cornered brim and top-knob. Worn by drummer (no. 132:2).
 4 Conical black head-dress with broad brim and top-feather. Worn by lantern-carriers (no. 134).
 5 High quadrilateral head-dress with flat square top. Worn by the Suicide Demons (nos. 150, 364).
 6 Conical head-dress with clear Buddhist background. Worn by *Lung Wang's* attendant (no. 49).
 7 High brim, semicircular crown, tassels and frontal fishtail plume. Worn by *Hu Fa* (no. 304:2).
 8 Very high and broad crown consisting of six parts with pompon- and butterfly-design. Worn by the Spirit of the Butterfly (no. 303:6).

H Garments

Naturally enough, a rich variety of garments is represented in the collection. For the sake of simplicity, a general outline of them will be given in alphabetical order and, when possible, with terms used by the Chinese.

Ch'ang

Usually richly embroidered dress, represented in various styles and worn by young and old, men and women.

- 1 *Pai ch'ang* – Full-length robe with V-shaped collar, narrow shoulders, wide sleeves and side-flap. Worn by *Lao sheng* and *Wu sheng* (no. 190).
- 2 *Hei hua ch'ang* – Cf. style no. 1 above. Black in colour (no. 191).
- 3 *Lü hua ch'ang* – Three-quarter length robe in sea-green with side-slit and light golden-ochre trousers. Narrow shoulders, wide sleeves and rectangular frontal section showing the bare upper body. Across the chest, a black ribbon with rosette (no. 192).
- 4 *Hung p'i ch'ang* – Almost full-length robe in red with side-slit, broad fringed sash, V-shaped collar, narrow shoulders and rather wide sleeves (no. 197).
- 5 *Lü p'i ch'ang* – Cf. style no. 4 above. Greenish-blue and sea-green in colour (nos. 198–199).
- 6 *Hei p'i i* – Similar to styles 4 and 5 above. In black (no. 201).
- 7 *Hua ch'ang* – Three-quarter length robe, ochre trousers, side-slit, narrow shoulders and wide sleeves. Rectangular frontal section leaving the upper body bare. Around the chest, black ribbon with rosette. Worn by *Wu sheng* (no. 209).
- 8:1 *Nü hua ch'ang* – *Hung se* – Female three-quarter length dress in red with side-slit, narrow shoulders, wide sleeves and frontal rectangular patch with black ribbon and rosette. Wide trousers and tassels (no. 213:1).
- 8:2 *Nü hua ch'ang* – *Hung se* – Cf. style no. 8:1 above. Buttoned at the side and narrow sleeves (no. 214).

- 8:3 *Nü hua ch'ang* – *Lü se* – Cf. style no. 8:2 above. In sea-green (no. 215).
- 9 *Nü t'i ch'ang* – Sea-green tunic with narrow shoulders, V-shaped collar, tight sleeves, fringed sash, skirt and red trousers. Worn by *Wu tan* (nos. 218–219).
- 10 *Hsiao hua ch'ang* – Similar to style no. 3 above. In red with red rosette on the chest. Ochre trousers. Worn by children (no. 249).
- 11 *Hsiao wu ch'ang* – Three-quarter length violet dress with skirt, narrow shoulders, tight sleeves and red trousers. Military dress worn by children (no. 250).

Ch'i chuang

Full-length black robe with broad cuffs on the wide sleeves and medallions with flower-design. Female *Manchu*-style dress (no. 221).

Chien i

Informal full-length dress with side-slit, V-shaped collar, narrow shoulders, tight sleeves, long sash and flower-design.

- 1 *Pai chien i* – In ochre (no. 193).
- 2 *Hung chien i* – In red (no. 194).

Ch'ing i

Three-quarter length black dress with narrow shoulders, wide sleeves, sash tied around the chest, tassels, and wide ochre trousers with sea-green stripes. Buttoned at the side or in front. Worn by women and portrayed by *Cheng tan* (no. 228). (Nos. 228–230.)

Ch'ing She i

Three-quarter length dress in black with narrow shoulders, rather wide sleeves, black trousers and long loose skirt tied around the chest with black ribbon. Worn by the Black Snake in the play *Pai She* – *the White Snake*. (Cf. no. 223 and *Pai She i* below.)

Ch'u i

Loose three-quarter length bluish-green gown, tied at the back with red ribbon, narrow shoulders, tight sleeves, three-quarter length ochre under-garment and baggy bluish-ochre to violet trousers, tied around the ankles with black ribbon. Worn by female cook (no. 220).

Hai tzu i

Child with bare upper body and feet, red trousers and black sash (no. 252).

Han Chung-li i

Dress worn by *Han Chung-li*, one of the Eight Immortals. Red jacket with wide sleeves, black sash, skirt and baggy trousers. Longevity-design (no. 211).

Hei pan tzu i

Almost full-length robe with narrow shoulders, wide sleeves, with or without sash, V-shaped collar or rectangular frontal patch with buttons, and side-slit. Worn outside the compound (nos. 195–196, 244–245).

Hsiao hei pan tzu i

Similar in style to *Hei pan tzu i* but worn by children. Three-quarter length black robe with V-shaped collar, narrow shoulders, wide sleeves and side-slit. Red trousers (no. 248).

Hsiao i

Three-quarter length light-ochre robe, buttoned at the side, narrow shoulders, wide sleeves, wide trousers in the same colour, and tassels. Mourning garment worn by women (no. 224).

Hsiao lung p'ao

Cf. *Mang* below.

K'ao

Worn by warriors and generals. Heavily embroidered with dragon- and tiger-design. Full-length dress with narrow shoulders, tight sleeves (one of the sleeves of nos. 171–172 is wrong). *Yü tai*, viz. the jade-belt, and tassels. Represented in the following styles:

- 1 *Ying k'ao* – Four triangular pennants attached to the back and worn by men (nos. 170–174) and women (no. 175).
- 1:1 *Lü k'ao* – Sea-green in colour and worn by high-ranking officers (no. 170).
- 1:2 *Huang k'ao* – Ochre or light-ochre in colour. Among others, worn by the emperor's brothers (nos. 171, 173–176).
- 1:3 *Hung k'ao* – Purple in colour and worn by commander-in-chief (no. 172).
- 2 *Juan k'ao* – Without pennants and worn by men (no. 176).

Kuan i

Full-length robes with narrow shoulders, wide sleeves, frontal black-framed rectangular patch with animal-head, broad side-flap, *Yü tai* belt and represented in the following styles:

- 1 *Lü kuan i* – Green in colour (no. 181).
- 2 *Lan kuan i* – Greenish-blue worn by local governors (no. 182).
- 3 *Hung kuan i* – Red style worn by high officials (no. 183).

Kuan i is an official dress and similar to *Mang*. The patch is said to be from the *Ch'ing* dynasty but the style from *Ming*. The dress is worn together with the *Sha mao* head-dress (Scott pp. 147–148).

Li T'ieh-kuai i

Li T'ieh-kuai i is one of the Eight Immortals. His dress consists of black jacket with wide sleeves, gourd on the back, fringed tiger-skin around the loins and light-brown trousers (no. 210).

Liu t'ang i

Tunic with V-shaped collar, narrow shoulders, tight sleeves and Phoenix sash. The patterned shoes belong to the *Hua chan hsüeh* group worn by military officers. Two styles:

- 1 *Hung liu t'ang i* – Red style with green trousers.
- 2 *Lü liu t'ang i* – Green style which is here represented in black with red trousers.

Worn by *Wu sheng* (nos. 202–205).

Lung p'ao

Cf. *Mang* below.

Lung t'ao

Full-length red dress with narrow shoulders, rather tight sleeves, side-slit, dragon-design and wave-pattern. Buttoned in front. Worn by four persons representing the commander-in-chief and his forces (nos. 240–243).

Ma kua

Jacket with wide sleeves and buttoned in front. Peony medallions. Long undergarment with skirt and Phoenix sash. Red trousers. One *Ma kua* (no. 180) with frontal rectangular black patch. Usually, the ochre *Ma kua* is worn by the emperor and the black one represents the ordinary dress. For details, cf. *Catalogue Raisonné*. (Nos. 177–180.)

Ma shang chin

Green jacket with V-shaped collar, narrow shoulders, tight sleeves and side-slit. Light-ochre sash and red trousers. Riding costume worn by soldiers. (Nos. 236–239.)

Mang

Also called *Lung p'ao* or *P'ao*. Full-length robe with narrow shoulders, wide sleeves, side-flap, dragon-design, wave-pattern and *Yü tai* belt. Worn by men and women and represented in the following styles:

- 1 *Lü mang* – Sea-green worn by important military dignitaries of good character.
- 2 *Hung mang* – Red style worn by high officials of good character. Portrayed by *Hung hua lien*.
- 3 *Huang mang* – Ochre style worn by the imperial family. No. 212 refers to the ochre style worn by the empress.
- 4 *Hei mang* – Black style worn by high officials and generals, portrayed by *Ching* with predominating black face make-up.

For more details cf. *Catalogue Raisonné* (nos. 184–189, 212, 213:2). *Hung mang* is also worn by children (no. 251) and then referred to as *Hsiao lung p'ao*.

Pa kua i

Taoist dress consisting of full-length robe with V-shaped collar, narrow shoulders, wide sleeves, sash, tassels, gourds and the *Yin yang*- as well as the *Pa kua*-pattern (no. 207).

Pai She i

Cf. *Ch'ing She i* above. In light-ochre and worn by the White Snake (no. 222).

P'ao

Cf. *Mang* above.

P'u i

Three-quarter length dress, buttoned at the side, trousers and tassels. Embroidered. Two styles:

- 1 *Lü se* – Green style.
- 2 *Hei se* – Black style.

Worn by female servants (nos. 216, 225).

Seng i

Buddhist robe with V-shaped collar, narrow shoulders, wide sleeves, ochre undergarment and trousers. Red dress with thin ochre lines (no. 208).

Shu t'ou nü i

Woman's dressing-gown consisting of red jacket, buttoned at the side, with narrow shoulders and rather narrow sleeves, light-ochre undergarment and wide trousers in bluish-green (no. 227).

T'ai chien i

Worn by eunuchs and consisting of full-length robe in light-ochre with V-shaped collar, narrow shoulders, tight sleeves, broad girdle and floral design (nos. 234–235).

Tsao i

Worn by official servants – *Tsao li* – and consisting of full-length robe, narrow shoulders and tight sleeves. Two styles:

- 1 *Hei se* – Black style with V-shaped collar and sash.
- 2 *Lan se* – Light-bluish style buttoned at the side (nos. 231–233).

Ts'o tzu i

Worn by dwarfs. Full-length green dress with narrow shoulders, tight sleeves, sash and red trousers. Richly embroidered. Gourd on the back. (Nos. 246–247.)

Tsui fan i

Three-quarter length red robe, buttoned at the side, with narrow shoulders, rather tight sleeves, red trousers and tassels. Prison dress worn by women (no. 226).

I Footwear

Of the footwear represented in this collection the following main styles have been chosen:

- 1 *Ch'i hsüeh* – Manchu shoes or slippers with rectangular stilt attached to the centre of the sole. Worn together with *Ch'i chuang* dress (no. 221).
- 2 *Hua chan hsüeh* – Patterned variety of *Kuan hsüeh* described below. Worn by *Wu sheng* (nos. 200–202, 204–205).
- 3 *Kuan hsüeh* – Usually high black boots with thick ochre sole and flat wedge at the front (nos. 174, 178, 206, 254). No. 206 with thin sole. Mostly worn by high civil and military officials dressed in *K'ao* and *Ma kua*. A similar type of footwear, however, is also worn by lantern-carriers, drummers and demons, although then always with thin sole (nos. 127, 132:2, 133:1, 134:2).

J Scenery

In scenery, I also include stage properties and animals, although not every item in the collection is mentioned. Furthermore, the scenery is arranged in alphabetical order to make the survey as lucid as possible.

T'u tzu i

Worn by humpbacks. Black jacket with embellishments and bluish trousers tied with ribbon around the ankles. Sash and ugly, deformed ochre hands – one disproportionately large (no. 253).

Wu jen i

Military officer only wearing red trousers, sash and boots (nos. 200, 206).

Ya huan i

Young maidservant's dress consisting of three-quarter length sea-green robe, buttoned at the side, with narrow shoulders, tight sleeves, floral-design, red trousers and tassels (no. 217).

- 4 *Ts'ai hsüeh* – Slippers worn by stilt-walkers, servants and *Wu tan* (nos. 105:1, 217–218, 225).
- 5 *Ying tsui hsüeh* – Hawk's beak footwear worn by drummer (no. 109:1).
- 6 Shoes worn by Taoists with thick sole and frontal circular black embellishments (no. 207).
- 7 Boots worn by *P'an Kuan* (*Chung K'uei*) (no. 124).
- 8 Slippers and sandals with thin sole with or without embellishments (nos. 54:2, 7, 210, 253:3).
- 9 Footwear for women's bound feet (nos. 158, 212, 220, 255).

There are certainly similarities in style and type of footwear used in the shadow theatre and on the opera stage (cf. Arlington: Chinese drama Figs. 395–404) but it is also evident that the shadow theatre has a tradition and development of styles of footwear of its own.

ANIMALS

Bats (nos. 117, 119, 123); boar (no. 19:9); butterfly (no. 309); cat (nos. 19:10, 314); centipede (no. 301:2); *Ch'i lin* (no. 265); cock (no. 315:2); deer (no. 268); dog (no. 19:3); dove (no. 19:2); dragon (no. 46:1–2);

fox (nos. 310–311); frog (nos. 19:8, 301:4); gecko (no. 301:5); goat (no. 19:7); hare (no. 19:5); hen (no. 315:1); horse (charger) (nos. 258–264); lion (nos. 106–107); monkey (no. 19:4); ox (no. 267); scorpion (no. 301:3); sheep (no. 19:6); snake (nos. 45, 301:1); tiger (no. 269); tortoise (no. 19:1).

Animals occurring in connection with other figures as such on introductory settings and so forth are not included.

ARCHITECTURE

Bridge (nos. 60, 164–165); gate (nos. 61–62, 88, 151, 167); house (no. 58); pagoda (no. 56); palace (nos. 69–70, 72, 148); pavilion (no. 81); shop (no. 71); temple-door (no. 48); tent (nos. 59, 92); terrace (nos. 103, 163); well (no. 39).

BOATS

Bark of Salvation (no. 101); Ferry of the Souls (no. 55); *Han ch'uan* (no. 111); junk (no. 47).

CLOUDS

Ordinary (no. 147) and heavenly fire-clouds (no. 95).

FLAGS

Flags and banners with various designs (nos. 40, 104, 390, 393–394).

FURNITURE

Armchair (nos. 20–25); coach (no. 85); mirror (no. 91); stand (nos. 79, 89–90); table (nos. 26–33, 80, 82–84, 86, 166).

HOUSEHOLD GOODS

Curtains (no. 87); flower pot (nos. 75, 77–78); flower trellis (no. 76).

LANTERNS

(Nos. 42, 57, 133–134.)

PROPERTIES

Comprise a very vast field of military weapons, fans, vases and so forth (nos. 35, 37, 43, 94, 116, 118, 316, 386:1, 387:1, 389, 391:2–4, 395).

SETTINGS

Gate representing exit and entrance to the stage (nos. 271–272); landscape (nos. 65–67, 96, 100); punishments in the Chinese Hades (nos. 152–162); supernatural beings (nos. 49–52, 97, 102, 120–122).

The figures mentioned in section A INTRODUCTORY SETTINGS above belong also to the settings.

SCULPTURE

Figures and head of stone (nos. 38, 386:2).

TREES

Jujube (no. 68); pine (no. 64); plum (nos. 74, 168); willow (no. 63).

VEHICLES

Carriages and carts (nos. 108, 110, 114–115, 139); fire-engines (no. 99); sedan-chair (no. 140).

WAVES

(No. 53.)

K Musical Instruments

Several of the actual musical instruments used during the performance of the shadow theatre are represented in the collection. To them I have also added forms of musical instruments attached to certain shadow-figures. According to Williams (p. 283) Chinese instruments of music are divided into eight groups corresponding to the Eight Diagrams, viz.:

- | | |
|-----------------------|----------|
| 1 Stone. | 5 Wood. |
| 2 Metal. | 6 Skin. |
| 3 Silk (or stringed). | 7 Gourd. |
| 4 Bamboo. | 8 Clay. |

1 STONE INSTRUMENTS

Not represented.

2 METAL INSTRUMENTS

- 2:1 Flower-shaped bell with petalled brim (no. 379:1).
- 2:2 Stroke idiophone – small bell with handle and stick beaten on the brim. Probably a ceremonial instrument used by Buddhists and Taoists (no. 143).
- 2:3 *Lo* – Gongs of brass beaten with wooden stick (nos. 11, 131:1–2).
- 2:4 *Yün lo* – Gong chimes. Accompanying instrument consisting of ten gongs of different thickness and beaten with wooden stick (nos. 137, 143).
- 2:5 *Po* – Cymbals of brass similar to their western counterparts (nos. 12, 138, 143).
- 2:6 *Hao t'ung* – Trumpets (no. 135:1–2).

3 SILK (OR STRINGED) INSTRUMENTS

- 3:1 *San hsien* – Three-stringed guitar of redwood and played with plectrum (no. 3).
- 3:2 *Yang ch'in* – Harpsichord (no. 5).

4 BAMBOO INSTRUMENTS

- 4:1 Stroke idiophone with beating stick (no. 143).
- 4:2 *Yü ku* – Oblong fish-drum with two sticks attached to the inside (nos. 120:2, 141).
- 4:3 *Heng ti* – Flute similar in type and shape to its western counterparts (nos. 120:3, 141, 143, 320).
- 4:4 *Pan* – Castanets used as time-beater by the *tan p'i ku* drummer (no. 6). Cf. also 5:3 below.

5 WOODEN INSTRUMENTS

- 5:1 Wooden stroke bell with beating stick (no. 143).
- 5:2 *So na* – Clarinet (no. 136:1–2).
- 5:3 *Pan* – Castanets (nos. 6, 273). Cf. 4:4 above.
- 5:4 Beating sticks (no. 105:10).

6 SKIN INSTRUMENTS

- 6:1 *Tan p'i ku* – Drum played by the leader of the musicians and used to indicate time and rhythm (no. 9).
- 6:2 *T'ang ku* – Military drum. Varies in size and is beaten with two sticks (nos. 8, 36).
- 6:3 *Lung feng ku* – the Dragon-Phoenix drum. Occurs in a set of four drums (no. 34).
- 6:4 *Hua ku* – Drum worn on a strap hanging over the shoulder (nos. 105:1, 109:4, 132:1).
- 6:5 *Shou ku* – Hand-drum beaten with two sticks (nos. 105:7, 9, 108).

7 GOURD INSTRUMENTS

- 7:1 *Sheng* – Reed-organ with 17 bamboo tubes. Emblematic of the phoenix (no. 143). Cf. Williams pp. 335–336.

8 CLAY INSTRUMENTS

Not represented.

L Shadow Theatre Texts

The shadow theatre texts – 80 volumes containing 114 plays – in the collection (nos. 17 and 18) cover, on the whole, the normal repertoire of a shadow theatre. They are written on paper of poor quality by semi-literate people. So they contain a great many mistakes concerning grammar and calligraphy, as well as inventions of “new” characters. In many cases, different versions of the same play occur. According to Grube, the plays are divided into six main groups, viz.: Buddhist, Taoist, historical and popular plays as well as comedies and monologues. Whenever it is possible to refer a play to Grube, it will be indicated

by its number in his work “Chinesische Schattenspiele”. The titles of the plays will be dealt with in alphabetical order.

Chan Tou O

The Execution of Tou O (18:XV–2 and 18:XXII–4). The former edition is said to have been copied on the 21st October, 1915. For further details cf. Arlington pp. 94–100 and Scott pp. 200–202. Grube play no. 24.

Chang fu

Controlling the Husband (18:V–5). Grube play no. 31.

Chi chang

The Handshake (18:III-3 and 18:IV-1) is the second of eight parts of the cycle *The Beggar-Emperor*. Grube play no. 12:2.

Chi Chiang

Offering to the Yang Tzu River (18:XIX-2).

Chi t'a

Sacrifice in the Thunderbolt Pagoda (18:VII-5 and 18:VIII-5) is the fifth part of the cycle *The White Snake*. Cf. Liu pp. 104-105. Nos. 55-57 occur in the play. Grube play no. 1:5.

Ch'i pan hui

The Game of Chess (18:V-3). Grube play no. 11.

Ch'i tzu pa hsü

The Seven Sons and the Eight Sons-in-Law (18:XXI-1) is the first part of the cycle *Kuo Tzu-i*. Grube play no. 17:1.

Chiao shu mou kuan

Cf. *Mou kuan* below.

Chiao tzu

Cf. *San Niang chiao tzu* below.

Ch'iao yin yüan

The Ingenious Match (18:V-7).

Chieh kuei nü

Borrowing a Young Girl (18:XIX-4). Also called *Chieh nü*.

Chieh nü

Cf. *Chieh kuei nü* above.

Chieh san

Borrowing an Umbrella (18:XVI-3) was copied in 1925. Part one of the cycle *The White Snake*. Grube play no. 1:1.

Chien ch'ai

Gathering Firewood (18:I-5).

Ch'ien chang chih

A Thousand Sheets of Paper (18:XVI-1).

Chih lu

Guidance (18:I-7).

Chin Cho t'an chien

Cf. *T'an chien* below.

Chin Shan ssu

The Temple on the Golden Mountain (18:I-4 and 18:XVIII-6). The latter version is incomplete. Represents the second part of the cycle *The White Snake*. For further details cf. *Pai She chuan chi* pp. 37-41. Nos. 44-54 occur in the play. Grube play no. 1:2.

Chin t'eng yü chu

The Golden Rattan and the Jade Chopsticks (17:1:1-8). Episode from the Ming dynasty (the Chia Ching period). Performed by the K'uei Sheng Ho company.

Ch'ing sha chang

The Green Latticed Screen (18:VIII-4 and 18:X-4). Based on the cycle *Chiang Hsü*. Grube play no. 6.

Chiu feng jung

(17:9:1-2). Historical play based on an episode from the *Hsüan Tsung* period (T'ang dynasty).

Chiu hsing hsien jui

Cf. *Pa Hsien ch'ing shou* below.

Chu lin chi

The Strategy of the Bamboo Grove (18:XVI-4 and 18:XXIV-4) is the fourth part of the cycle *The Heroine Liu Chin-ting*. The play is also referred to as *Wu lei hsia* (18:XXIV-5). Nos. 92-103 occur in the play. Grube play no. 14:4.

Chū ta kang

Mending the Jar (18:XX-5).

Ch'ü hsi fu

Wedding (missing). Nos. 131-140 occur in the play.

Fang chiao

The Donkey Driver (18:V-1 and 18:XII-3). Performed by the *San I Pan*. Grube play no. 51.

Fei hu meng

The Dream of the Flying Tiger (17:2:1-7).

Feng hou

The Ennoblement of Pan Ch'ao as Marquis (18:I-2).

Feng I T'ing

The Chain-Plot (18:XXII-3).

Feng kung

(18:XIX-5).

Ho po

The Alms-Bowl (18:VII-6) is the fourth part of the cycle *The White Snake*. Grube play no. 1:4 A-B.

Hsia Ho Nan

Visiting Honan (missing).

Hsia tzu kuang teng

The Lantern Festival (18:X-3). Grube play no. 43.

Hsiao ku i

The Younger Sister's Suspicions (18:XVIII-2).

Hsiao lung men

The Small Dragon-Gate (18:XI-2). Performed by the *Yü Shun Pan*. Grube play no. 57.

Hsiao ma ch'eng

The Lesser Insult at the City-Wall (18:VIII-7). Grube play no. 19.

Hsiao shang fen

Visiting the Grave (18:VI-7).

Hsien sheng t'ui mo

A Teacher in Search of Pupils (18:X-7 and 18:XII-4). Also called *Mou kuan* (18:III-6 and 18:IV-3). Grube play no. 50.

Hu Ti pang Yen

Hu Ti Defies Yen Lo Wang (18:XI-1). Performed by the *Yü Shun Pan*. Grube play no. 23.

Hua t'ing

The Pavilion (18:VIII-1) is also called *Su hua t'ing* (18:VII-1) and *Yeh su hua t'ing* (18:XIII-5). Grube play no. 33.

Hui lung ke

The Return to the Imperial Palace (18:XIII-6) is the eighth part of the cycle *The Beggar-Emperor*. Grube play no. 12:8.

Hun yüan ho

The Box of Chaos (missing). Nos. 63, 71-72, 301-320 occur in the play. Grube play no. 4.

Hung yen shao shu

The Wild Goose as a Messenger of Love (missing). Grube play no. 12:7.

Huo Yen Shan

The Flame Mountain (18:VII-4). Cf. *Hsi yü chi ch*. 59. No. 67 occurs in the play.

Kan chi ch'u chia

Driving out the Singing-Girl (18:X-2).

Kuei yao pien tsung

Returning to the Kiln and Discovering the Traces (18:XIX-6).

Kung Hua pao hsi

Kung Hua Brings Good News (18:XVII-2). Performed by the *Yung Lo Pan*.

Kuo huang hui

The Imperial Procession of Jesters (missing). Nos. 104-115 occur in the play.

Liang p'a

The Two Hen-Pecked Husbands (18:XII-5 and 18:XV-1). The former version performed by the *San I Pan*. Grube play no. 55.

Lien sheng san chi

The Three Promotions (18:I-6).

Ling hun

The Soul (18:VI-6).

Lung Feng Kuan

The Dragon-Phoenix Gate (17:3:3-8). Incomplete and copied by the *Ho Shun Pan*.

Lung feng p'ei

The Mating of the Dragon and the Phoenix (18:VII-7).

Ma Ku t'iao shen

The Ma Ku Practises Exorcism (18:XXI-4). Grube play no. 6.

Meng Hua Ho

The Meng Hua River. (18:II-2).

Mo fang ch'an tzu

San Niang Gives Birth to a Son while Milling Grain (18:XXII-1). Cf. *San Niang t'ui mo* below.

Mou kuan

Cf. *Hsien sheng t'ui mo* above.

Mu nü ting tsui

The Quarrel between Mother and Daughter (18:XX-2). Grube play no. 52.

Mu Yang Kuan

The Mu Yang Gate (17:4:1-3).

Na ha ma

Catching Frogs (missing). No. 71 occurs in the play.

Nan nü k'ai p'ang

The Big Mouth (18:XI-5 and 6). The latter performed by the *Yü Shun Pan*. Grube play no. 54.

Nan T'ien Men

The Nan T'ien Gate (18:XV-5). Copied in 1915.

Na tung fang

Quarrel in the Nuptial Chamber (18:V-2 and 18:XII-2). The latter version performed by the *San I Pan*. Grube play no. 44.

Pa chiao shan

The Magic Palm Fan (18:VII-3) refers to an episode in the *Hsi yu chi* ch. 59.

Pa Hsien ch'ing shou

The Eight Immortals Wishing a Long Life (18:XV-6). Also called *Chiu hsing hsien jui* (18:IX-2). Nos. 116-123 occur in the play.

Pa Hsien kuo hai

The Eight Immortals Crossing the Sea (18:IX-4). Cf. Werner:1 p. 342 and Werner:2 pp. 303-304.

Pa liu shu

Chiang Hsü Climbs the Willow (18:IX-2) is the second part of the cycle *The Beggar-Emperor*. Grube play no. 16:2.

Pai hsiao

(18:VI-2). Also called *Pai hsiao hua*.

Pai hsiao hua

Cf. Pai hsiao above.

Pai hu nao lou

The White Fox Causes Trouble in the House (18:I-3).

Pai She

The White Snake (18:I-4, 18:XVIII-6, 18:XX-3, 18:VII-6, 18:VII-5 and 18:VIII-5). *Cf. Chieh san above.* Grube play no. 1:2-5.

Pai shou t'u

The Scroll of a Hundred Symbols of Longevity (18:XV-4), a play based on the *San kuo chih*. Grube play no. 8.

Pan yao

The Departure from the Tile Factory (18:III-2) is the fifth part of the cycle *The Beggar-Emperor*. Grube play no. 12:5.

Pang yen

Slander (18:VII-2).

Pao k'uei p'a shu

The two parts of the cycle *Chiang Hsü*, viz.: *The Helmet* and *Chiang Hsü Climbs the Willow* (18:IX-1). Grube play no. 16:1-2.

Pei pan teng

The Hen-Pecked Husband (18:XXIII-3). Also called *Pei teng tzu*.

Pei teng tzu

Cf. Pei pan teng above.

P'eng Shih Jen

Meeting the Guardian of the Grave (18:XIII-1).

Pieh yao

Departure from the Tile Factory (18:III-4) is the third part of the cycle *The Beggar-Emperor*. Grube play no. 12:3.

P'ing an chi ch'ing

The Happy Family (18:XVII-1, 18:XVIII-1 and 18:XXII-6). The second version is missing and the first one was performed by the *Yung Lo Pan*. Grube play no. 29.

San i chi

A Tale of Three Dwarfs (18:XVII-3) performed by the *Yung Lo Pan*. *Cf. Wu hua tung below.*

San Niang t'ui mo

Cf. Mo fang ch'an tzu above. (18:XIII-4).

San Niang chiao tzu

How the Third Wife Teaches her Son (18:II-1 and 18:IX-5). Grube play no. 40.

San p'a

The Three Hen-Pecked Husbands (18:X-5 and 18:XIX-3). Grube play no. 56.

Sao hsüeh

Sweeping off the Snow (18:III-7). Also called *Ting Sheng sao hsüeh* (18:XXI-3). Grube play no. 35.

Sha kou

Killing the Dog (18:XXIII-5).

Sha ssu men

The Fight at the Four Gates (18:XVI-5 and 18:XXIV-2) is the second part of the cycle *Liu Chinting*. Grube play no. 14:2.

Sha T'o kuo

The Sha T'o Kingdom (18:XX-4).

Shang hsiao ta chin fu

(18:X-1).

Shao chi

(18:VIII-2).

Shih li chin tan

The Ten Pills of Immortality (17:5:1-10). Performed by the *Fu Lo Pan*.

Shuang kuan kao

The Double Diploma of Honour (18:XIX-1). Grube play no. 41.

Shuang pieh yao

The Second Farewell in the Tile Factory (18:XIII-5) is the fourth part of the cycle *The Beggar-Emperor*. Grube play no. 12:4.

Shuang So Shan

(17:6:1-6, 18:XX-1, 18:XXIV-1). The first part of the cycle *Liu Chin-ting*. Nos. 18:XXV and XXVI are incomplete versions of the same play. Grube play no. 14:1.

So Yang Kuan

The So Yang Gate (17:7:1-3). Incomplete and damaged.

Su hua t'ing

Cf. *Hua t'ing* above.

Sung mi

The Rice Tribute (18:V-4). Grube play no. 36.

Ta hu

Killing the Tiger (18:XIII-2).

Ta k'ou tai

Beating the Sack (18:IV-5). Grube play no. 26.

Ta Lang chi tsao

Ta Lang's Sacrifice to the Kitchen God (18:XX-6).

Ta Lang shang fen

Ta Lang's Visit to the Grave (18:IX-6).

Ta ma ch'eng

The Greater Insult at the City-Wall (18:II-4 and 18:XIV). The latter version was copied in 1906 and is incomplete. Grube play no. 20.

Ta tao

The Fight (18:XI-3) performed by the *Yü Shun Pan*. Also called *Yen Lung ta tao* (18:XXI-6). Based on an episode during *Chao K'uang-yin's* life.

Ta tsao erh

Flogging the Jujube (missing). No. 68 occurs in the play. Probably Grube play no. 32.

Ta wei

(18:V-6 and 18:VIII-8).

Tai Ch'ang sung tzu

The Deliverer of Babies (18:XXIII-2). Also called *T'ien Hsien sung tzu* (18:IX-3). Grube play no. 7.

T'an chien

The Visit to the Prison (18:VI-1 and 18:VIII-3). Also called *Chin Cho t'an chien* (18:XXI-5). Grube play no. 37.

T'an ping

Visiting the Sick (18:XXIV-3) is the third part of the cycle *Liu Chin-ting* and was copied in 1914. Grube play no. 14:3.

T'an yao

The Visit to the Tile Factory (18:III-5 and 18:IV-2) is the sixth part of the cycle *The Beggar-Emperor*. Grube play no. 12:6.

Tang hsiang

The Pawned Bag (18:I-1 and 18:XII-1) is also called *Tang p'i hsiang* (18:XV-3). The first version was performed by the *San I Pan*. Grube play no. 45.

Tang p'i hsiang

Cf. *Tang hsiang* above.

Tao t'ing men

The Gate of Connection (18:VI-3). Grube play no. 25.

Ti lung

Exchanging the Dragon for the Phoenix (17:8:1-8). Also referred to as *Ti lung huan feng*.

Ti lung huan feng

Cf. *Ti lung* above.

T'ien Hsien sung tzu

Cf. *Tai Ch'ang sung tzu* above.

Ting Sheng sao hsüeh

Cf. *Sao hsüeh* above.

T'ing chin

Playing the Guitar (18:IV-6 and 18:VIII-6). Grube play no. 42.

T'ou man ching

The Theft of Turnips (18:IV-4). Grube play no. 48.

Ts'ai lou

The Silk-Ball Marriage is also called *Ts'ai lou p'ei* (18:III-1, 18:XI-4 and 18:XXII-5). The second version performed by the *Yü Shun Pan*.

Ts'ai lou p'ei

Cf. *Ts'ai lou* above.

Ts'ai shih chi

The Ornamental Stone Jetty (18:XXIII-1).

Tso lou

On the Balcony (18:VI-4). Grube play no. 30.

Tsou ku

The Drum Dance (18:XVI-2 and 18:XXI-2) is also called *Tsou ku chan mien*. Grube play no. 10.

Tsou ku chan mien

Cf. *Tsou ku* above.

Tsou yün shan

Travelling over Cloudy Mountains (18:VI-5).

Tuan ch'lao

The Broken Bridge (18:XX-3) is the third part of the cycle *The White Snake*. Grube play no. 1:3.

Wu hua tung

Cf. *San i chi* above.

Wu lei hsia

Cf. *Chu lin chi* above.

Wu ti tung

The Bottomless Pit (18:X-6) is based on the *Hsi yü chi*. Nos. 66 and 69 occur in the play. Grube play no. 2.

Ya kuan lou

(18:XIII-3 and 18:XXII-2). Based on an episode during *Chu Wen*'s life (A.D. 854-914) who became the first emperor of the Later *Liang* dynasty.

Yao chia chuang

The Disputed Trousseau (18:II-3). Incomplete. Grube play no. 38.

Yeh su hua t'ing

Cf. *Hua t'ing* above.

Yen Lung ta tao

Cf. *Ta tao* above.

Yu ti yüeh

Visiting Hades (missing). Nos. 148–169, 401:2, 7 occur in the play.

Untitled text (18:27).

M The Chain-Plot

The Chain-Plot (18:XXII–3) is met with under various titles, viz.: *Tiao Ch'an – Sable Cicada*; *Feng I T'ing – Phoenix Ceremonial Pavilion*; and *Lü Pu hsi Tiao Ch'an – Lü Pu's Dalliance with Sable Cicada*. The play is based on an historical event during the *Han* dynasty as recorded in the *San kuo yen i* pp. 59–66.

Character-types

Lü Pu	Military commander
Tiao Ch'an	Singing-girl
Tung Cho	Grand Secretary
Ch'ou	Comic
Sheng	Warrior
Huan	Maid-servant
Tan	Female character-type
Ch'ou kuan	Comic official
Li Ju	Tung Cho's son-in-law (cf. Arlington pp. 353–359)

Lü Pu (on horseback): "The Red Colt is running swiftly and neighing day and night. The halberd is glistening cold and pointing towards the sky."

"My name is *Lü Pu* though I am generally known as *Feng Hsien*. *Wang Yün*, the Minister of Education, bestowed his singing-girl, *Tiao Ch'an*, on me as a wife and thus I selected an auspicious day for our marriage.

However, the following day I heard rumours about her being installed as a maid-in-waiting in the palace of my father, the Grand Secretary. I didn't believe these rumours but anyhow I went to his palace to find out the truth. His maids-in-waiting told me that he and *Tiao Ch'an* had spent the night

together and that they were still in bed. When I heard that, I flew at once into a rage and went to have a look into the bedroom and have a talk with my father but then I happened to see *Tiao Ch'an* at the window making her toilette while secretly crying. Seeing how sad she was made me want to quarrel with him but the feelings existing between father and son impeded me from doing so. I intended to say a few intimate words to *Tiao Ch'an* but the Grand Secretary saw me and I was driven away. Later on, during my father's sickness I grew more and more in love with *Tiao Ch'an*, and met her once more. In hate, I pointed at my father, gnashing my teeth, but once more I was seen by the old thief who said that I was playing around with his beloved concubine. He threw me out and forbade me ever to enter the women's apartments.

Today, after having recovered from his sickness, he and I went to the court where he wanted to have a long talk with the emperor, *Hsien Ti*. Availing myself of this opportunity, with the halberd in my hand I rode back to his palace to see my love."

Tiao Ch'an (enters): "Alone in the women's apartments there is a female strategist. Though only a woman, she wants to do a meritorious deed. If she could get rid of that bandit, *Tung Cho*, and thus help the Imperial House, she would fulfil her father's wish and help her lord."

"Now I, *Tiao Ch'an*, and my father, *Wang Yün*, we have together concocted a chain-plot in order to get me sent to *Tung Cho*'s palace. Although I have met *Lü Pu* only twice and then feigning deep love and crying sadly, and although I haven't had a

word with him, I am aware that he hates his father, the Grand Secretary. His father has sent him away twice and forbidden him ever to enter the women's apartments. In *Tung Cho*'s presence I have also sown discord between him and *Lü Pu*. During the last few days *Tung Cho* has started to show signs of disfavour. I may succeed. However, why shouldn't I now have a walk in the garden?"

Tiao Ch'an (singing): "*Tiao Ch'an* walks away from her room. Why not pluck some flowers in the garden?"

"*Lü Pu* dismounts from his horse in front of the palace." (Enters the stage.) "With the halberd in his hand he is looking for *Tiao Ch'an*. As she is not in the bedroom so why not search for her in the garden?" (Leaves and re-enters the stage.) "Among the flowers and the willows there is a woman whose partly covered powdered face discloses her beauty. The girl notices *Lü Pu*'s arrival." (The pair enter the stage.) "Hurriedly *Tiao Ch'an* takes a few steps forward."

Tiao Ch'an: "Wait for me in the *Feng I* pavilion where we can sit down together and talk at ease."

"With the halberd in his hand *Lü Pu* says he will go there. The girl walks slowly on the decorated tiles." (Display of pavilion.) "*Lü Pu* puts his halberd beside the pavilion and leans against the curved rail. After a long time he sees *Tiao Ch'an* coming like a fairy from the moon down to this world." (*Tiao Ch'an* enters.) "Feeling her way through the leaves and the willows she enters the pavilion. Simulating tears and distress she says:

"From the day I met you, my lord, I knew we were destined for each other. The next day, however, your father, the Grand Secretary, came to greet his father-in-law and to take me away. In a covered carriage, he brought me home as his concubine. Who would ever have thought that he – without reasons – would have such a vile idea? When a father takes his son's wife, then that is evil. Although your father and you have different surnames, the relationship of compassion and filial duty still exists between you. The Minister of Education is not my true father but he has always treated me like his own daughter. The first time I

had the opportunity of waiting on you, Marquis, I was indeed happy and wanted to spend my whole life together with you. I never thought that your father would defile my body and, of course, I wished to defend my chastity. General, we haven't yet had a talk together. I am afraid lest you, *Wen Hou*, have doubts about us. Because of my love for you, I bore this disgrace in order to survive. I am happy to see you, General, and to tell you about my feelings for you. But as my body is defiled and unclean, I cannot become your wife. As you now understand my desire, I wish to die in your presence."

"She puts her hand on the curved rail to leap into the pond. *Wen Hou* hurriedly stops her and begins speaking compassionately."

(Speaking): "Stop now and listen to me. From the moment I saw you in the house of the Minister of Education, my heart was filled with longing for you. Your father's kindness in bestowing you upon me as a wife, was indeed my good fortune. I never thought that the old thief would commit incest and now I feel very much ashamed. Although we have already met twice, we have said not a word to each other. Each time, the old thief discovered me. The first time, he only ordered me out, but the second time, he said that I was playing around with his beloved concubine and told his soldiers to throw me out. Since then I have not been allowed to enter the women's apartments to see you. For that reason my heart is full of hate. At this moment the old thief is having a long talk with the Emperor, *Hsien Ti*, and availing myself of this opportunity I came to see you and tell you of my innermost feelings."

(Singing loudly): "I, *Feng Hsien*, wish to make this statement while involuntarily stamping my feet in anger. The old thief is really an animal. You and I we cannot meet. Earlier I was aware of your grievance but unfortunately we had no chance to talk. If in this life of ours we cannot be wife and husband, we will become so in our next existence. If I don't marry you in this life, I am no hero but in breaking the arrow, I so promise you."

Tiao Ch'an: "Every day is a year long. Please, pity me and save me."

Lü Pu: "By chance I saw you today but I am afraid that the old thief will be suspicious and I shall have to leave at once."

"*Tiao Ch'an* clings to his robe wanting to talk with him."

Tiao Ch'an: "If you are so afraid of the old thief, then I shall never see another sunrise."

Lü Pu: "Give me time to think out a good plan for your escape."

"After that *Lü Pu* starts to leave with the halberd in his hand."

Tiao Ch'an: "In the women's apartments I heard about your fame. You were the one who excelled all others. You were my hero and I never thought that you would take orders from another person."

"She stops talking and involuntarily sheds tears. A flame of shame floods *Lü Pu*'s face. Once more he puts his halberd into the pavilion. Soothing each other with fine words and mutual admonitions they are comforted. The two lovers do not want to leave." (*Tung Cho* enters.) "When the Grand Secretary didn't see *Lü Pu* at court, he hastily turned to take leave of the Emperor, *Hsien Ti*. He ascended his carriage and in no time was back at his palace where he saw the Red Colt tied up at the entrance."

Tung Cho: "Have you perchance seen *Wen Hou*?"

Ch'ou: "The gatekeeper says that he has gone to the inner hall of the house."

"The Grand Secretary goes quickly to the central hall. He cannot find *Lü Pu* and in vain calls *Tiao Ch'an* in the bedroom."

Huan (enters): "The maids-in-waiting told me that she is in the garden."

(*Lü Pu* and *Tiao Ch'an* enter the stage.) "They are standing in the pavilion."

Tung Cho (shouts angrily): "I am sure you two are having a secret rendez-vous."

Sheng: "*Tung Cho* is fat and he cannot run but instead he picks up *Lü Pu*'s halberd and hurls it away. *Lü Pu* turns quickly around and it falls to the ground. Fearful of his crime *Lü Pu* escapes. Panting the angry Grand Secretary cries out:

"You brute, I didn't hit you the first time but now I will."

Tan: "As *Tung Cho* now is enmeshed in the chain-plot, *Tiao Ch'an* rejoices in her heart and, having achieved her aim, she returns to her room."

Ch'ou kuan (enters): "*Li Ju* is on his way to discuss some business with the Grand Secretary."
(*Tung Cho* enters quickly.)

Ch'ou kuan: "*Tung Cho* returns with his head bent down."
(*Li Ju* suddenly enters.)

Ch'ou kuan: "*Li Ju* is running quickly and knocks down *Tung Cho*."
(He knocks down *Tung Cho*.)

Ch'ou kuan: "*Li Ju* helps *Tung Cho* to his feet and says it was his fault."

Li Ju: "I, your son-in-law, came to discuss some business with you, but when I heard that you were angry, I only wanted to have a look in the garden to find *Lü Pu*. As my business is urgent, I went into the garden to make peace. Then I met *Lü Pu* making his escape. Unintentionally I knocked you down and for that I deserve death."

Tung Cho: "Unfortunately this rebel is dallying around with my beloved concubine. I must kill him."

Li Ju: "I believe that Your Grace is making a mistake. As to the story of the broken tassels long ago King *Chuang* of *Ch'u* had a general who dallied around with his lady-love. The king made no fuss about it and later on was saved by this man when

besieged by the *Ch'in* army. Now, *Tiao Ch'an* is only a woman, but *Lü Pu* is your intimate friend and a fierce general. If you give *Tiao Ch'an* to him, your kindness will meet with his undying gratitude. Please, Sir, think well over it."

Tung Cho: "What you say is right. I will think it over. Yes, I will think it over, but to dally around with my beloved concubine is really detestable."

Li Ju: "Sir, I earnestly hope you will think it over."

出呂布馬

赤駒馳驅嘶日月

艮戟光寒射

斗牛

俺呂布字奉先

前因司徒王允將女

貂蟬許我為妻，遂一良辰搬娶。次日左右傳說

司徒將女送在太師府中，被義父收為侍妾。我

想，謊言未真，親至府中，詢之侍妾，批他說來夜

間，太師每貂蟬共寢，至今未現。一聞此言，勃然

大怒，竟望臥房而來。每太師理論，見貂蟬在窓

下梳洗，憂愁不樂，暗垂淚，又欲與他爭吵。几

句又得自父子之情有心每貂蟬說几句知心
 之話早被太師看破太師看見將我叱退后来
 太師染病我又遇見貂蟬更有恋、不捨之心
 手指太師切齒似有恨义又被老賊看見說我
 戲他愛姬將我逐出、從此不許入内是我怀恨
 不休今日觀老賊病愈上朝每獻帝長談故我
 承便上馬提回相府每貂蟬相会便了出貂蟬
 國中独显女將軍 不負巾幗苦建勲 若能

除寇扶汗室 半完父志半醉君 奴貂蟬自
 与义父王允定下連計 环将奴送到董卓府中
 虽与吕布见过及次故义粧作恋 不捨之义
 憂愁偷哭之態 虽未說話看 吕布光景似有怀
 恨太师之心 吕布又被老賊叱退 從此不許入
 内 奴又在董卓面前 离间 吕布 这几日他父子
 漸 离 心 奴好成功也 今日奴何不到园中走
 便了 **唱** 貂蟬移步 离了坐 採花何不到花园

8 7 6 5 4 3 2 1

呂布府前下了馬^上手提畫戟巡貂蟬
 我至卧房未在此何不找他到花園
 花柳之間一女子半遮粉面露蟬娟
 佳人見了呂布到^{對上}你走几步到跟前
 你在那風儀亭中去等候共坐亭下話盤桓
 呂布提戟說去也下佳人緩步花磚下
 摆花亭未在風儀亭見下戟放亭中倚曲欄
 許久才見貂蟬至好似那月宮仙子降塵凡

(上)

分送拂柳將亭上

自从那日將君會

誰知道

次日太師到佳奴內

隨用毡車將奴娶

那知道

太師現下又不端

將妾收在房兒下

父收子妻坏心田

虽是父子是及姓

也有那父子慈孝連

奴非司徒亲生女

待如已出是一般

初見時

得侍溫侯真僥倖

平生愿足偕百年

8 7 6 5 4 3 2 1

故此才

不义太师污了我

未与将军共一語

忍辱偷生苟性命

此身以污非节烈

今幸将军明妾志

手攀曲欄池内跳

是也巴

声音悲沉言道

白

汝且停緩听我道来

自在司徒宅中于汝相見又承盼雇之情蒙

本欲尽节在他前

又恐温侯你疑咱

幸見將軍巴前

言

难与英公在結緣

我愿死在君面前

温侯慌忙用手拦

司徒美义将汝与我為妻、实吾之幸也、不义老賊、
 行这乱倫之歹、令我抱愧难当、虽然你我及次相
 見、未得一語、均被老賊看見、元先不过令我退出、
 二次说我戲他愛姬、令軍士将我逐出、從此不許
 我入內相見、是俺怀恨在心、今幸老賊与献帝長
 談、故承便与你^相見、好祈肺腑之情了、
 奉先提現这情由、不覺躁足生了氣、
 老賊好比禽獸形、你我不能相对迂、

硬唱

8 7 6 5 4 3 2 1
 汝心之屈我早知
 今生不亡為君妻
 今生不娶非英公
 度日如年君須怜
 我今本是偷空來
 貂蟬忙忙拉住衣
 如此惧怕老賊他
 容我慢想想良畝

只恨不能共一叙
 愿你我結髮苟來世
 我當折前愿為誓
 速速設計救奴去
 恐賊見疑速當去
 有話相商巴可議
 妾去見天之日期
 說巴又欲提戟去

8	7	6	5	4	3	2	1
你竹可見溫侯來	登車煞時到府前	展內不見呂布他	二人在此不遠離	重復倚戟在亭中	言訖不由泪珠垂	我當你是大英公	妾在深閨久聞名
丑			內卓				
門吏回言后堂去	又見赤兔府門繫	忙、圓身辭獻帝	再巴太師董卓叙	好言相劝得安慰	呂布汝面羞矣地	誰想反受他人制	如雷灌耳為當世

8 7 6 5 4 3 2 1

太师急急到中堂

不見吕布谁寻覓

卧房里面喚貂蟬

内环

侍妾回言花园去

一直竟往元中来

上

吕布貂蟬亭中立

董卓大怒喝一声

你二人必是私会

生

吕布只見老賊来

不由大惊又欲去

董卓体胖不能行

拾了画戟擲了去

吕布忙了一回身

即将画戟打在地

惧罪吕布走脱逃下

氣的太师喘吁

畜生眼快未打省

又提画戟赶下

旦

佳人时下心喜欢

他父子以入商贾計

得义佳人回绣房

上丑官

李儒相府已

卓

董卓心急低

头追

急上李

飛奔而来撞倒地

撞卓倒

李儒扶起说有罪

白

小婿有了到府探知

太师大怒竟望园中寻向吕布去了我因事急
入园劝解太师正遇温侯逃走不义悞撞太师
死罪以可恨这个逆贼戲我愛姬吾必杀之恩

8 7 6 5 4 3 2 1
 相差矣。昔日楚莊王絕纓之會，有一蔣公戲其
 愛姬，莊王不究。后為秦兵所困，蔣公死力相救。
 今貂蟬不过一女子，呂布乃太師心腹猛將也。
 太師若旧此机会，將貂蟬賜與呂布，他感太師
 之恩，必以死報恩。相請自三思。汝言亦是。容老
 夫緩々思之。戲吾愛姬，本可惡。務望太
 師請三思。

鳳儀亭終

N Commentary to the Chain-Plot

The text of the shadow-play *The Chain-Plot* (plates nos. 01-12) is read vertically from right to left and references are made to plate, line, and number of character. Thus 01:1:1 indicates plate one, line one, and the first character of this line.

01:2-3 *Lü Pu*. "... A military commander in the service of the last Emperor of the *Han* dynasty, under the patronage of *Tung Cho* ... whom he was instigated to murder A.D. 192. After wielding supreme authority in the Court for a brief period, he was ousted from his position of influence by the rising fortunes of *Ts'ao Ts'ao* ... against whom he took up arms with a success which proved but momentary. Compelled at length to surrender himself a prisoner, he was put to death by *Ts'ao Ts'ao* ... He is represented as the type of fearless warrior but devoid of cunning and forethought." (W. F. Mayers: *The Chinese reader's manual* p. 156. Cf. also *San kuo chih* pp. 219-221.)

01:1:4 騎

01:1:5-6 The Red Colt is but another name for *Lü Pu*'s famous horse, the Red Hare.

01:1:9-11 Literally: 'To neigh at the sun and the moon.'

01:2:1-2 The Dipper.

01:2:3 Personal pronoun - I, we - used in *Shantung*.

01:2:6-8 *Lü Pu*'s "tzu" - distinguishing name - is *Feng Hsien*.

01:3:1-2 *Tiao Ch'an*, a singing-girl in *Wang Yün*'s household.

01:3:7 選

01:3:17 傳

01:4:8 師

01:4:12-13 Stepfather. Here father.

01:5:6 親

01:5:14 據

01:5:15 她們

01:6:1 間

01:6:4 與

01:6:12 起

01:6:14 聞

01:6:18 然

01:8:7 樂

01:8:12 義 意

01:8:18 幾

02:1:4 着

02:2:1 的

02:2:17 後

- 02:4:6 齒.
- 02:4:10 義.
- 02:5:3 愛.
- 02:5:9 One of the many strangely abbreviated characters in the text. Identical with 從.
- 02:6:13-14 *Hsien Ti*, 189-220 A.D.
- 02:7:15-16 Final expression used in old Mandarin.
- 02:8:1 閏.
- 02:8:3 獨.
- 02:8:4 顯.
- 03:1:4 漢.
- 03:1:13 "Slave, servant". Term used by women of themselves.
- 03:2:4-5 *Wang Yün*. ... An officer of the Court of *Han Ling Ti*, who, remaining secretly unshaken in his loyalty during the usurpation of *Tung Cho*, at length contrived the assassination of the latter at the hands of *Lü Pu*. He himself was murdered in the following year by political opponents." (Mayers: Op. cit. p. 266.)
- 03:2:8-10 As indicated the text should read 連環計.
- 03:2:15-16 *Tung Cho*. "... This celebrated usurper first rose to distinction as a military commander during the troublous period which ushered in the reign of *Han Ling Ti*. In A.D. 167

he headed an expedition despatched to repel an incursion of the Tibetans ..., and for many years afterwards he held important commands. In 189 he was summoned to the Capital with his forces by *Ho Tsin* ... in order to assist in the revolution projected by the latter, but on the murder of *Ho Tsin* taking place, he stepped into the foremost position in control of the affairs of State, and having recovered the youthful Emperor and his brother from the hands of the eunuchs ..., he deposed the boy-sovereign declaring him unfit to govern and proclaimed in his stead the still younger child, the prince of *Ch'en Liu* ... Wielding the supreme power in the name of the boy he had placed on the throne (*Hsien Ti*), he indulged in arbitrary exactions and unrelenting cruelty ... A conspiracy was, however, formed against him ... and while ... arms were threatening his tenure of power, he fell a victim to assassination at the hand of *Lü Pu*, one of his most trusted military subordinates." (Mayers: Op. cit. pp. 223-224.)

- 03:3:1 雖.
- 03:3:7 兩. Cf. also *Sung Yüan i lai su tzu p'u*.
- 03:3:9-10 故意. "with intent, of purpose".
- 03:3:18 義.
- 03:6:9-10 離間. "to sow dissension or discord".
- 03:7:6 Causative.
- 03:7:16 園.

03:8:11 座。
04:3:1 下又上。
04:3:5 間。
04:3:10 遮。
04:3:11 彩。
04:3:13 露。
04:3:14 嬋。
04:3:15 娟。
04:4:8-9 對上。
04:4:10 繫。
04:5:9 等。
04:6:14 磚。
04:7:1 擺。
04:7:9 兒。
04:7:17 欄。
04:8:12 宮。
04:8:16 塵。

05:1:4 葉。
05:2:9 Indicates the passive form.
05:2:11 棄。
05:2:13-14 姻緣。
05:7:5 親。
06:1:10-11 盡節。
06:3:9-10 性命。
06:4:6-7 節烈。
06:6:13-14 慌忙。
06:6:17 擋。
06:7:3 發。
07:2:6 事。
07:7:9 覺。
08:2:4 能。
08:7:9 無。
08:8:7 圍。
09:3:10 滿。

09:3:12-13 羞無.

09:5:6-7 願離.

09:6:1 屏.

10:2:9 鬟.

10:3:5 園.

11:1:7 着.

11:3:17 議.

11:8:16 殺

12:1:4-2:18 The story of the broken tassels is found in the *Han shih wai chuan* pp. 238-239: "King Chuang of Ch'u gave a drinking party to his ministers. By evening they were tipsy, while the attendants were all drunk. The lamp in the hall went out and someone tugged at the clothing of the queen, who, (reaching out in the dark) brushed the person's cap tassel and broke it off. She called out to the king, "Just now when the lights went out someone tugged at my clothing, and I brushed against his (cap) tassel and broke it off. I wish you would quickly make a light to see who has a broken tassel."

The king said, "Stop." He imme-

diately issued the order, "I will not be pleased with those drinking with me who have not broken tassels." As a result there were no unbroken cap tassels, and it was not known who had his cap tassel broken by the queen. After that the king went on as before, pleasantly drinking with his ministers.

Later Wu raised an army and attacked Ch'u. There was one man constantly in the van. In five encounters he five times overthrew their ranks and put the enemy to flight. Then he took the leader of the main force (prisoner) and presented him. The king was astonished and asked, "I have never distinguished you (particularly); how is it you are so generous to me?"

He replied, "I was the one in the hall with the broken tassel. For a long time I have deserved to have liver and gall smeared on the earth for (what) I did that day. There has never been an occasion for fulfilling (my obligation) until today when I was fortunate enough to be employed as befits a subject and could then defeat Wu and strengthen Ch'u for Your Majesty."

12:1:9-10 絕縷

12:4:4 用.

12:6:6 Repeating sign.

12:6:13 惡.

Catalogue Raisonné

The arrangement of the material is mainly based on the original list of purchase. However, the list contains various mistakes and does not include all the items in the collection. Each item has its own number as well as name, measurements, description, and when possible, identification. For the sake of simplicity, I omit in this descriptive part of the volume the main number of the collection, viz. H. 2905.



1:1

1:1-2 Hsi hsiang

1:1 68 × 61 × 79 cm

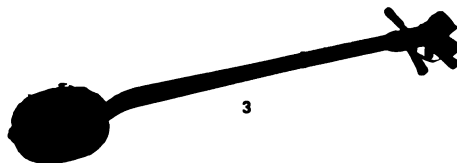
1:2 57 × 67 × 79 cm

Two red wooden chests with lid, iron bands and handles on the short side. At the bottom of the chests on either long-side two holes for carrying-rope. No 1:2 without rope but containing three trays.

These two chests of properties should be compared with the six used by a first class opera company in *Peking* for its clothes and paraphernalia (Shallow: Sidelights on *Peking* life pp. 68-69).

From the craftsmanship point of view most of the shadow figures have the same origin and are excellent exponents of traditional *Peking* shadow theatre. It is highly regrettable that quite a few figures are damaged and mended but that does not prevent us from admiring their beauty and fantastic profusion of colour. – Colour reproductions are marked with *.

2 Missing



3

3 San hsien

98 × 16 cm

Three-stringed instrument played with plectrum. Made of redwood with oval sound box covered with snakeskin. Three tuning pegs.

String instrument said to be the prototype of the Japanese jamisen (samisen). (Scott p. 45.)

4 Missing

5 Yang ch'in



5

79 × 28 × 10 cm

Trapezoid flat box with lid and sets of strings crossing two bridges. Metal plectrum.
Harpsichord.



6:2

6:1-2 Chieh tzu – Chu pan

6:1 15.5 × 5.5 cm

6:2 2.5 × 10.5 × 9.5 cm

Musical instruments of wood and bamboo consisting of two and seven pieces respectively.
Castanets.

7 Missing



8

8 T'ang ku

36 × 32 cm

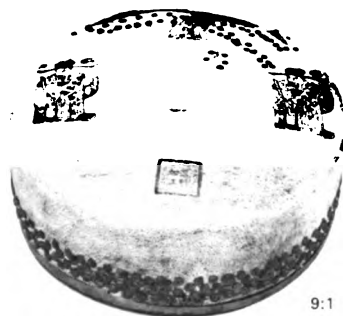
Big barrel-shaped drum with oxhide heads and suspended by four rings (one missing). Black-lacquered sides with flower-design.

Used in military plays.

9:1-2 Tan p'i ku

9:1 31 × 37 cm

9:2 75 × 35 cm

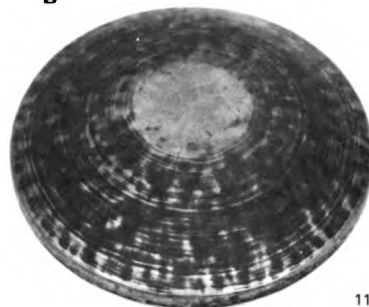


9:1

Drum on wooden tripod (no. 9:2) and made of hardwood. Central hole and convex upper surface covered with ornamented hide.

Used for beating out the time for the musicians.

10 Missing



11

11 Hsiao lo

23.5 cm

Small gong of brass.

Gong used to announce the entrance of the *Tan* character-type.



12:2

12:1-2 Pa

12:1 22 cm

12:2 14.5 cm

Large and small pair of cymbals of brass.

In particular used in military plays.

13:1-7 Wei chang

13:1	86 × 174 cm*	13:5	145 × 170 cm*
13:2	184 × 86 cm*	13:6	80 × 90 cm*
13:3	184 × 86 cm*	13:7	77 × 87 cm*
13:4	86 × 157 cm*		

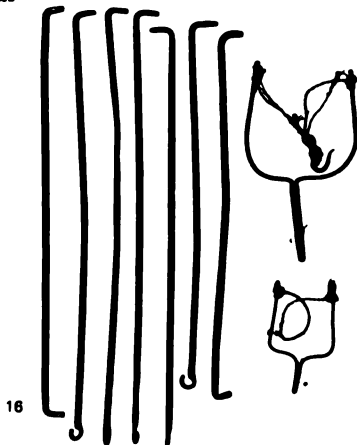
Seven curtains with peacock- and five-clawed dragon-design as well as character sign-symbols of longevity. Red silk-embroidered wool in red, pink, orange, yellow, creme, azure, green, turquoise, dark- and light-violet, orange, light-blue and blue. Needlework with the technique of shadowing, stem- and chain-stitching. Contour in gold soutache.

The feathers of the peacock – symbol of beauty and dignity – were formerly used to indicate rank and had, according to the rank bestowed, one to three “eyes”. The dragon is emblematic of “vigilance and safeguard”. After the beginning of the *Han* dynasty the five-clawed dragon was solely the emblem of and used by the imperial family. Williams (p. 132) states that, “There are three species of dragons; the *Lung* ..., which is the most powerful and inhabits the sky; the *Li* ..., which is hornless and lives in the ocean; and the *Chiao* ..., which is scaly and resides in marshes and dens in the mountains. The *Lung* is however the only authentic species ...” (Williams pp. 131–139, 313–314).

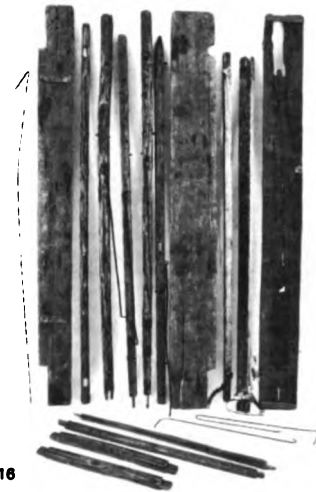
14 Missing

15 Missing

16 Hsing t'ai



16



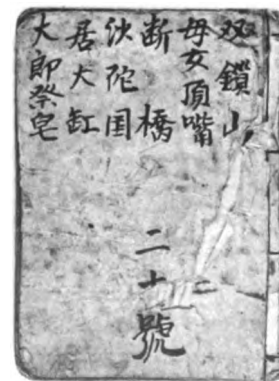
16

Approximately 207 × 353 cm*

Stage consisting of pieces of wood of different size and quality as well as metal rods.

17:1-9 Ch'ang pen

53 volumes containing 9 shadow theatre texts. Cf. Introduction: section L.



18:20

18:1-27 Ch'ang pen

27 volumes with shadow theatre texts. Cf. Introduction: section L.

19:1-10 Tung wu lei

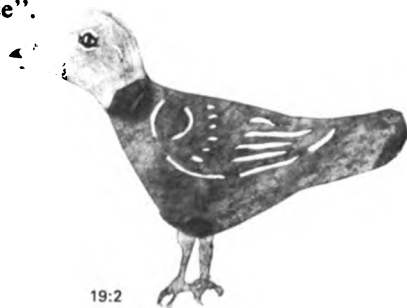
19:1	7 × 19 cm	19:7:1	7 × 11 cm
19:2	6 × 11 cm	19:7:2	8 × 12 cm
19:3	7 × 16 cm	19:8	6 × 10 cm
19:4	10 × 6 cm	19:9	10 × 17 cm
19:5	6 × 9 cm	19:10	6.5 × 15 cm
19:6	8 × 14 cm		



19:1

19:1 Tortoise with outstretched neck sewn on to the carapace in dark sea-green, light-brown and red. Reddish spots.

The tortoise belongs to "the four spiritually endowed creatures", namely, the unicorn, phoenix, tortoise and dragon. It is a sacred creature and emblematic of "longevity, strength and endurance".

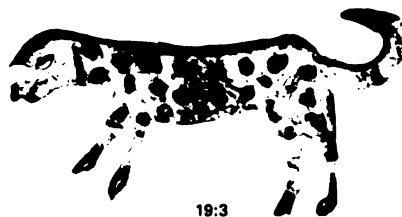


19:2

19:2 Dove with lightish-brown body and dark lines and spots. Legs and head in very lightish-brown to very lightish-red. Dark-brown eye. Movable head and legs, sewn on to the body.

The dove is emblematic of longevity. Although it is considered to be a very stupid bird, it has "the qualities of faithfulness, impartiality and filial duty".

19:3 Ferocious-looking dog with oblong body, short legs and curved tail. Dark rather thick contour along the upper part of the head, body and tail. At the neck, a slanting line probably indicating the collar. Dark irregular spots on the body. Body and head in light-brown and red.



19:3

The dog is one of the six domestic animals. Its fidelity is highly appreciated by the Chinese.



19:4

19:4 Lightish-brown monkey with red spots on the face. Attached to a rod. Parts of its anatomy indicated by dark lines.

The monkey represents ugliness and trickery and is one of the symbolic animals.

19:5 Hare with pointed ears in lightish-brown and red and with brown spots and lines.



19:5

The hare is one of the Twelve Terrestrial Branches and emblematic of longevity. The red hare is said to be particularly auspicious. One species of hare is believed to inhabit the moon.



19:6 Sheep in light-brown, dark-brown, red and lightish-pink and with small dark spots on the body.

The sheep and goat are symbolic animals belonging to the Twelve Terrestrial Branches and emblematic of retired life.



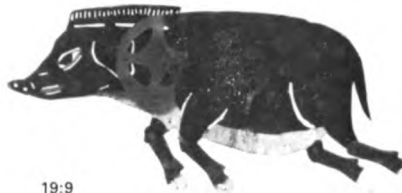
19:7 Goats in light-brown and red or in brownish-yellow and red. Dark-brown or brownish-yellow and black spots on the body.

Cf. 19:6 above.

19:8 Frog in brownish-yellow, black, orange and red.
– Poorly mended.



The Chinese make no clear distinction between frogs and toads. The frog may be referred to as "the Heavenly Chicken". The three-legged toad is supposed to live on the moon and is emblematic of the unattainable. The famous *Liu Hai* is said to have such a specimen in his possession.



19:9 Black, drab and red boar. Movable head and legs, sewn on to the body.

The boar is emblematic of "the wealth of the forest".



19:10 Light-brown, black, red and pink cat with slightly movable tail pinned on to the body.

There are both domesticated and wild cats. They may be referred to as "domestic foxes". Cats are "protectors of silkworms ... and credited with a general power to put evil spirits to flight because of their being able to see in the dusk". (Williams pp. 57–58, 123–126, 130–131, 218–219, 275–276, 322–323, 352, 397–402.)

Nos. 1, 3, 5–10 have numerous fine needle-pricks on the body.

20:1–2 T'ai shih i

20:1 19 × 12 cm

20:2 21 × 12 cm

Two identical arm-chairs in brownish-yellow, red, black, green and lightish-greenish. No. 1, however, without prolongation of the splat. Rounded back rail



20:1

and seat. Splat with floral design. Curved legs. The chairs are on a stand.

For official use.



22

curved prolongations. Curvaturesd splat. Rectangular seat with flower-design. Frontal cloth, stretchers and four curved legs.



21

21 Hei lo ch'üan i

20 × 11 cm

Black arm-chair with embellishments in brownish-yellow, green and red. Rounded back rail ending in curved prolongations. Ornamented splat with double curvature. Square seat with floral design and four straight legs. Plain stretchers.

22 Hung lo ch'üan i

19.5 × 14 cm

Red arm-chair with embellishments in green, brownish-yellow and black. Rounded back rail ending in



23:1

23:1-2 Fang i

23:1 21 × 12.5 cm

23:2 21 × 12 cm

Red arm-chairs with embellishments in brownish-yellow, green, black and drab. Rectangular back with curved arms ending in knob-like projections. Projecting ends of the top rail. Rectangular splat and seat. Four straight legs, stretchers and various mouldings.

24:1-2 Hu p'i i

24:1 20 × 13 cm

24:2 20 × 12 cm



24:2

Red arm-chairs covered with tiger-skin. Embellishments in brownish-yellow, black, dark-green, green and drab. Rounded back rail ending in knob-like projections. Circular seat with floral design and curved legs ending in knob-like projections. Skin includes body and head as well as tail, legs and claws. On the hind leg, a black whorl-design. – Mended.

25:1–2 Lung i

25:1 23 × 13 cm

25:2 20.5 × 13 cm

25:1 Red arm-chair with embellishments in brownish-yellow, red, green, black and reddish-yellow. Rounded back rail ending in four-clawed projections. Splat with double curvature. On the top of the splat, a dragon-head projection. Square seat



25:1

with flower-design and four curved legs ending in claws, resting on knob-like projections. Stretchers. Between the frontal legs, part of the dragon-tail.

25:2 Red arm-chair with embellishments in yellow, black, sea-green and dark-yellow. Rectangular back of rail with curved arms ending in dragon-heads. Round top of back with two projecting dragon-heads. Square seat and curved legs with dragon-heads. Legs ending in curved projections. Stretchers and frontal ornamented fringed cloth. The splat covered with dragon-designed cloth or skin.

Dragon arm-chairs.



26

26 T'ai shih cho

28 × 15 cm

Square red table with embellishments in yellow, sea-green, black, pink and drab. Four straight legs and stretchers. Writing utensils and other paraphernalia on the table. Below, seat and small table with flower-pot.

Table for official use.

27 Nü shuai cho

30 × 16 cm*

Square red table with four straight legs and stretchers. Embellishments in yellow, red-yellow, sea-green, black, pink and drab. *Ju i* sceptre and various paraphernalia on the table. Dragon-design.

Table used by female commanders-in-chief.

28 Nan shuai cho

38 × 23 cm

Rectangular red table with embellishments in yellow, black, sea-green and drab. Four straight legs and stretchers. Writing utensils and other paraphernalia on the top of the table. The character *Ling* – order or command – repeated four times. Two dragon-heads. – Mended.

Table used by rebellious commanders-in-chief.



29 Cheng shuai cho

38 × 23 cm

Cf. no. 28 above.

Table used by loyal commanders-in-chief.



30 T'ang cho

35.5 × 23.5 cm

Rectangular red table with embellishments in yellow, black, sea-green, blue and pink. Writing utensils, gong and other paraphernalia on the top of the table. Dragon-design.

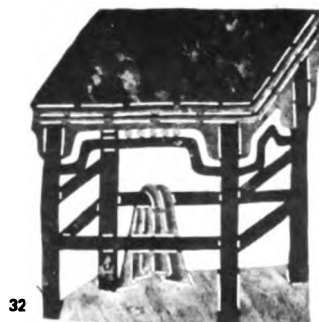
Judge's table.

31 Lung cho

22,5 × 18 cm*

Square red table with embellishments in yellow, blue, black, sea-green and greenish-yellowish. Four curved legs and mouldings with dragon-head. Books and vases on the top of the table. Table resting on square stand with two vessels. – Slightly damaged.

Dragon-table used by the emperor.



32 Hei p'ing cho

20 × 17 cm

Plain square black table with embellishments in green, red and brownish-yellow. Four straight legs and stretchers. A piece of cloth on one of the stretchers.

Table used by poor people.



33 Fang cho

20 × 18.5 cm

Square red table with embellishments in red-pink, whitish-yellow, brownish-yellow, sea-green and black. Four straight legs and stretchers. Frontal cloth with beautiful flower-design.



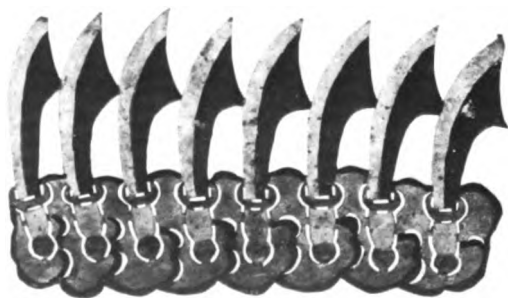
34

34 Lung feng ku

19.5 × 56 cm

Four drums on stand, sewn to each other, with embellishments in brownish-yellow, red, brown to dark-brown, black and pink. Each drum with five-clawed dragon- and phoenix-design. A leaf above and below the phoenix.

Cf. no. 13 above. – Dragon and phoenix drum.



35

35 Fei tao

19 × 11 cm

Eight swords in one piece, mounted on clouds in black, yellow, brownish-yellow, red and blue.

Flying swords. "... it was not until the end of the *Ch'ing* period that long romances in the colloquial language about flying swordsmen became popular ... The heroes and heroines of these tales are swordsmen and swordswomen with magical powers: they can turn their swords into death rays and conceal them in their bodies when not in use, they can ride in the air on these rays or on trained birds, they often use talismans in addition to their flying swords, and some of

them achieve immortality." (James J. Y. Liu: *The Chinese knight-errant* pp. 129–130.)



36

36 T'ang ku

12.5 × 12 cm

Drum on four-legged stand in brownish-yellow, black, red and green.

Drum used in military play.



37

37 Mien kang

13 × 9 cm

Black, red and brownish-yellow container.
Wheat-flour container.

38:1–4 Shih Jen

38:1 21.5 × 11 cm

38:3 28 × 11 cm

38:2 24 × 9 cm

38:4 24 × 9 cm

Four light ivory-coloured officials. Two of them (nos.



38:1



38:2



38:4



2 and 4) with reddish spots and one (no. 1) without head.

Guardians standing in front of the grave.

39 Ching

20.5 × 10 cm

Wooden well with opening in brown and with pink spots. – Mended.



39



40:1



40:8



40:10

40:1–10 Wu kung chün ch'i

40:1 17 × 5 cm

40:6 17 × 5 cm

40:2 17 × 5 cm

40:7 17 × 5 cm

40:3 17 × 5 cm

40:8 14 × 5 cm

40:4 17 × 5 cm

40:9 14 × 5 cm

40:5 17 × 5 cm

40:10 23 × 10 cm

Rectangular flags (nos. 1–7) on wooden poles (except no. 7). Ochre centipede-design on black background with red-pinkish, black or yellow borders. Two cotton flags (nos. 8–9) with blue and red centipede-design on ochre background. On the fringed border and the body itself, curious curly black figures. The cotton flags are semicircular with blue upper border and carried on wooden pole. No. 10 is a triangular silk flag, originally white, with fringed border and carried on wooden pole. Red centipede-design. Embellishments in white, blue and red.

The centipede belongs to the five poisonous reptiles but probably denotes here the swiftness and alertness of the individual soldier or army. Regular colours of the flags are red, yellow, black, white and blue with red or blue border. It is possible that these flags correspond to the *Men ch'iang ch'i* mentioned in *Mei* p. 115.

41:1–8 Pa Hsien pao

41:1 9 × 9.5 cm

41:5 10.5 × 9.5 cm

41:2 9 × 9.5 cm

41:6 7.5 × 6.5 cm

41:3 9 × 9.5 cm

41:7 11 × 9 cm

41:4 8 × 9 cm

41:8 12 × 10 cm

The emblems of the Eight Immortals are all beautiful specimens of Chinese craftsmanship. All except no. 6



41:1



41:2



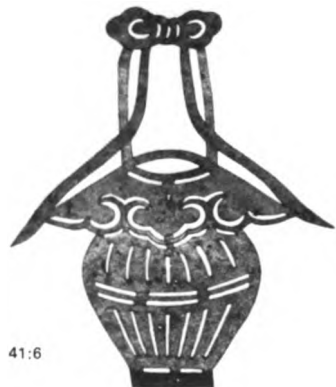
41:3



41:4



41:5



41:6



41:7



41:8

mounted on clouds. No. 4 mended. Embellishments in red, pink, sea-green, green, dark-brown to light-ish-brown, ochre, light-blue and black.

41:1 *Chung-li Ch'üan's* fan.

41:2 *Chang Kuo-lao's* drum.

41:3 *Lü Tung-pin's* sword.

41:4 *Ts'ao Kuo-chiu's* castanets.

41:5 *Li T'ieh-kuai's* crutch and gourd.

41:6 *Han Hsiang-tzu's* basket.

41:7 *Lan Ts'ai-ho's* flower-basket.

41:8 *Ho Hsien-ku's* lotus.

Cf. nos. 43 and 120 below.



42:1



42:3



42:4



42:5

42:1-6 Teng lung

42:1 19 × 9 cm

42:4 11 × 11.5 cm

42:2 19 × 9 cm

42:5 13 × 7 cm

42:3 10 × 8 cm

42:6 13 × 7 cm

Oval (nos. 1-2, 4-6) or hexahedral (no. 3) lanterns in red, black, green, yellow, ochre, ivory and pink. Two lanterns (nos. 5 and 6) bearing the character *Fu* – happiness.

Lanterns played an important part in the life of the Chinese people. "Some of the lanterns are cubical, others round ... or circular, square, flat and thin, or oblong ... Some are constructed principally of red paper ... They are often gaudily painted with black, red and yellow colours, the red usually predominating, as that is the symbol of joy and festivity." (Williams p. 180.)

43 Lien hua

13.5 × 21 cm



43

Red and ochre lotus with movable petals.

The sacred lotus was highly esteemed by the Chinese and is closely related to Buddhism and Taoism. It is *Ho Hsien-ku*'s emblem (cf. nos. 41 and 120). Every part of the lotus has its special name and use (Williams pp. 253-256).

44 Chin Shan

73 × 52.5 cm

Ochre building in light-brown mountainous landscape with violet and light-brown pine-tree. Movable red doors with golden mounting and blue door-frame. A rectangular blue-framed signboard with two black oval designs above the entrance. Roof with embellishments in red, orange and blue as well as two dragon-heads.

The Golden Mountain. – Nos. 44-54 occur in the play *Chin Shan ssu* (nos. 18:I-4 and 18:XVIII-6),



44

which is based on a section with the same heading in *Pai She chuan chi* pp. 37–41, dealing with the love-story between the White Snake (no. 45) and the scholar *Hsü Hsien* (Liu pp. 104–105).



45 *Pai She*

74 × 3 cm

Dullish-white snake with brown tinge in red and black. Movable head, tail and body. Rod attached to head and tail respectively.

The White Snake (cf. no. 44 above). – The snake is generally believed to possess supernatural powers and is a symbol of sycophancy (Morgan pp. 65–66 and Williams pp. 358–359).

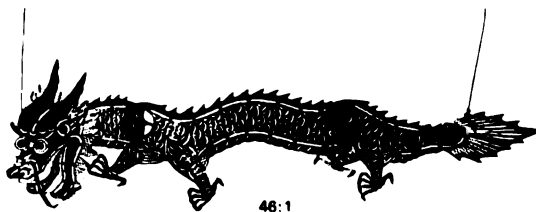
46:1–2 *Lung*

46:1 45 × 20 cm

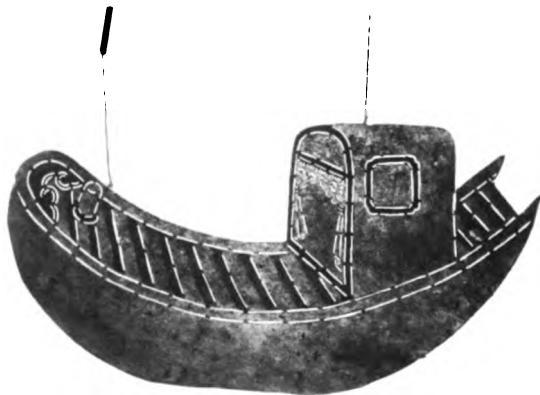
46:2 48 × 20 cm

One five- and one four-clawed dragon in yellow, red, dark-green, ochre and black with movable head and tail. Rod attached to head and tail respectively.

Dragons (cf. no. 44 above). – *Fa Hai's* ax was transformed into a dragon in the fight against the White Snake. – The dragon is benevolent and a symbol of guardianship. The five-clawed dragon was



emblematic of the emperor and his close relatives (Morgan pp. 4–7 and Williams pp. 131–139).



47 *Ch'uan*

23 × 47 cm

Junk in ochre, brown, drab-brown, sea-green, blue, violet, red, white and black. A one-room cabin, open towards the prow, in the stern. Movable window-pane and white-blue curtains at the "entrance". Two rods attached to the junk.

Cf. no. 44 above.

48 *Miao men*

44 × 27 cm



Movable pink doors with golden mounting. Stairs, railing and path in whitish-ochre and light-blue. Light-ochre door-post. Black and light-brown mountain, azure or sea-green leafage and pink flowers.

Cf. no. 44 above. – Door of the temple on the Golden Mountain.

49 Lung Wang

24 × 32 cm*

The Dragon King with azure face, black eyes, red eyebrows and mouth, and whitish tusks. Light-ochre robe with wide sleeves, red contour and trellised back. Sleeves with red, black and blue wristbands. Blue sash. Whitish-ochre hands holding a *Kuei* jade. Red and pink ear-ornament and conical close-fitting black cap with embellishments in light-ochre, pink and red. Behind the Dragon King, an attendant with azure face, red and orange, eyebrows and hair. Black eyes, red mouth and two light-ochre tusks. Around the shoulders, light-ochre tiger-skin with red rosette. Bare upper light-ochre body. Red sash and tiger-skin around the loins. Conical black and light-brown head-dress resembling the Buddhist hair style with snail-curly. Holding a black pole with bluish-green streamer. The king and his attendant mounted on voluted clouds in light-brown, black, red, ochre, light-ochre, orange, blue and whitish-blue.

Cf. nos. 44 and 46 above. – In China dragons were invoked to produce rain. The dragons are numerous in number with one sovereign, the Dragon King. In Buddhist books, translated into Chinese, there are eight to ten Dragon Kings but the Chinese reduced their number to four, one for each sea (Asiatic pp. 276–278; Werner:1 pp. 285–297; and cf. also Werner:2).

50 Wei T'o

24 × 32 cm*

'The Celestial General *Wei*' in greenish-blue robe and undergarment. Robe with black and light-brown border, held together by a big button in light-ochre. Wide sleeves and red and orange lining. Whitish-ochre face, arm and hand. One hand holding a light-ochre staff. Black eyebrows, hair, whisker, long hanging moustache and goatee. Conical black cap with high brim and embellishments in light-ochre, red

and orange. Top-knob of the crown. *Wei T'o* mounted on voluted clouds in black, light-brown, red, orange, light-ochre, ochre, blue and bluish-white.

Cf. no. 44 above. – *Wei T'o* was originally a Hindu god, "the Protector of the Law of Buddha and Buddhist Temples", and "was regularly invoked by the Chinese Buddhists for monastic supplies and as protector of monasteries". He was very popular in China and Japan. In Japan he is referred to as *Idaten* (Werner:1 pp. 553–554 and Asiatic pp. 309, 430–432).

51 Feng P'o

28 × 21 cm*

An old woman in long brown robe riding on a tiger and mounted on clouds. Colours in brown, ochre, blue, red, dark-brown, yellow and pink. – Mended.

Cf. no. 44 above. – *Feng P'o* or Madame Wind belongs to the Department of Thunder and produces the wind (Asiatic p. 275).

52:1–2 Tien Mu

52:1 24 × 36 cm

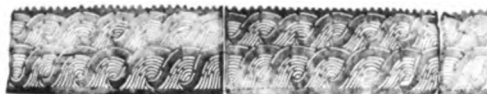
52:2 24 × 36 cm*

52:1 *Tien Mu*, mounted on voluted clouds in pink, red, light-brown, black, blue and ochre, wearing a pink and sea-green dress with embellishments in black, red and light-ochre. Black sash. Wide sleeves with black wristbands. Blue lining. Ochre face and red mouth. Black eyes, eyebrows and hair-knot. Hair-ornaments in ochre, light-blue, violet, red and pink. On the head, a bird-ornament. In either hand, a circular ochre or yellow mirror, emitting two broad streams of light in pinkish-ochre. Above *Tien Mu*, red fire-flames.

52:2 Cf. no. 52:1 above. – Mounted on voluted clouds in light-brown and black. Wearing an azure and light-ochre dress with embellishments in light-ochre, ochre, pink and red. Red sash. Light-ochre face with red oval on the forehead. Black hair with bird- and other hair-ornaments in light-ochre, ochre, brown, red and azure. Brownish-ochre mirrors and streams of light in pink, red, light-ochre and ochre. Light-ochre, ochre and red fire-flames.

Cf. nos. 44 and 102:1. – *Tien Mu* or the Mother of Lightning belongs to the Department of Thunder

and produces the lightning by means of two mirrors. In *Peking* she was considered as the wife of the God of Thunder (Werner:1 p. 502; Asiatic p. 275; and Werner:2 p. 203).



53:2

53:1-2 *Shui lang*

53:1 12 × 119 cm

53:2 13 × 106 cm

Waves in white and light-blue (no. 1) or in light brownish-white (no. 2).

Cf. no. 44 above.

54:1-8 *Shui hsing*

54:1 25 × 16 cm*

54:5 26 × 10 cm*

54:2 44 × 17 cm*

54:6 25 × 15 cm*

54:3 28 × 11 cm*

54:7 27 × 11 cm*

54:4 27 × 10 cm*

54:8 22 × 14 cm*

54:1 The Spirit of the Crab. – Carrying a crab on his back. Bare upper body. Light-brown crab, body and face. Face also in blue and pink. Three pointed horns in red and light-brown on the head. Red sash and blue, red and light-brown trousers. Anklets – Mended.

54:2 The Spirit of the Clam. – Two oval azure frames with brownish spots, sewn on to each other and encircling the female spirit. Movable black clam, sewn on to the frames, and covering, if necessary, the spirit. Black hair with knots, tied with red ribbon, and black outline of the face. Ochre neck and brownish-green fillet, tied around the head. Wide red jacket with ochre and brownish-ochre lining and wide sleeves with black and azure wristbands. Wide azure trousers with black ribbon, tied around the ankles. Bound feet with tiny shoes in red, black and ochre. Ochre hands, each holding a sword in red, ochre and blue, and with brownish spots.

54:3 The Spirit of the Spiral Shell. – Carrying a greyish-brown spiral shell on his back. Light-brown face and body. Bare upper body. Light-brown,

blue and red face and trousers. Red sash. Anklets. Movable legs. – Mended.

54:4 The Spirit of the Catfish. – Human body with catfish-head. Mainly blue fish with red and light-brown fins. Upper bare light-brown body. Red sash and trousers in black, blue, red and light-brown. Anklets. Movable legs and arm. – Mended.

54:5 The Spirit of the Carp. – Carrying a light-brown and red carp on his back. Light-brown, blue and slightly red face of the spirit. Bare upper light-brown body. Red sash and blue, red and light-brown trousers. Anklets. Movable legs. – Mended.

54:6 The Spirit of the Lobster. – Human body carrying a lobster. Bare upper light-brown body and lobster. The latter with black eyes and red spots around the eyes and on the body. Red sash and red, black and light-brown trousers. Anklets. Movable legs and arm. – Mended.

54:7 The Spirit of the Toad. – Human body with bare upper light-brown body. Carrying a toad in blue, light-brown and red. Red sash and trousers in black, violet, blue, red and light-brown. Anklets. Movable legs. – Mended.

54:8 The Spirit of the Tortoise. – Human body carrying a tortoise in blue, black, light-brown and red. Bare upper light-brown body. Red sash and blue, red and light-brown trousers. Anklets. Movable legs as well as the head of the tortoise. – Mended. Cf. no. 44 above. – Water spirits.

55 *Fa ch'uan*

62 × 83 cm*

Ochre, red and black ferry with banners and pavilion. In the centre of the ferry, square table on four straight legs and frontal table-cloth. Designs in green, red and ochre. Signboard with Chinese characters: To return in awed silence. – Incomplete.

Nos. 55-57 occur in the play *Chi t'a* (18:VII-5 and 18:VIII-5). – The Buddhist Ferry of the Souls.

56 *Lei Feng T'a*

70 × 30 cm

Five-storey pagoda. Ochre walls, red windows and sea-green, yellow and violet roofs and base. Ochre ground and bells with brown spots. – Incomplete and damaged.



Lei Feng T'a, the Thunderbolt Pagoda or the Thunder Peak Pagoda occurs in the play *Chi t'a* (cf. no. 55 above). It is also referred to as the White Snake Pagoda, as the White Snake was locked away under this pagoda by the monk *Fa Hai* for twenty years. It is probable that the pagoda was finished in A.D. 975, but "at about half-past two o'clock on the still afternoon of 25th September, 1924, the pagoda sank into a shapeless mound of bricks. Among the ruins all sorts of treasures are said to have been found". The pagoda was built on the southern shore of West Lake at *Hangchow* (Robert F. Fitch: *Hangchow itineraries* pp. 37-39).

57:1-2 Lung teng

57:1 48 × 32.5 cm

57:2 49 × 32 cm



Five-clawed dragon-lanterns in red, ochre, black and lightish-brown. - Damaged and mended.

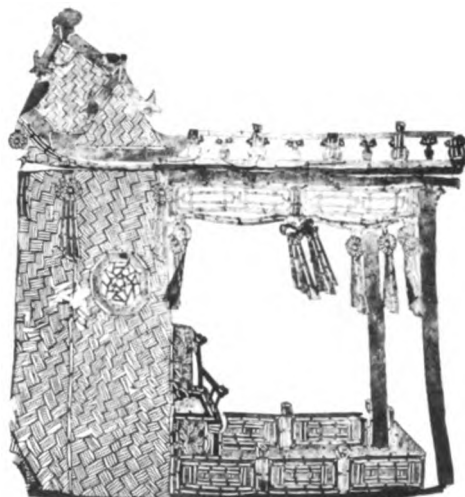
Cf. no. 55 above.



58 Lou

80 × 57 cm

Two-storied house in red, ochre, blue, violet, yellow, green och violet.



59 Lu p'eng

53 × 50 cm

Ochre tent with octagonal lattice-window attached to rectangular roofed terrace in red, green, sea-green, violet, dark-green and ochre. Polychrome designs on

the wall and the wooden terrace. – Damaged and mended.

Tent for executions.



60

60 Ch'iao

36.5 × 80 cm

Unvarnished bridge with surroundings in ivory, red, pink, blue, light sea-green, greyish and brownish. – Slightly damaged.

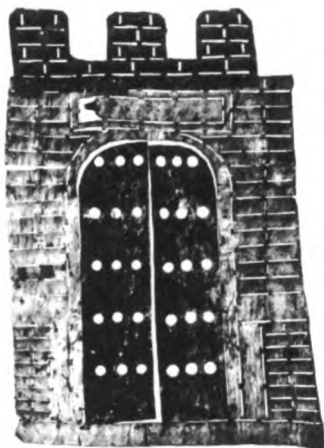


61

61 Ch'eng

77 × 37 cm

Ochre city-gate with tower. Embellishments in red, blue, sea-green, black, violet, pink, dark-brown and yellow. Inscription above the gate. Movable gates.



62

62 Ch'eng

41 × 28.5 cm

Gate in blue, black, reddish-brown and dark-blue. Movable black doors. – Mended.



63

63 Liu shu

59 × 36 cm

Dark-brown trunk but light-brown to greyish upper trunk and branches with red dots. Sea-green foliage and flexible trunk.

The willow or the Heavenly Willow occurs in the play *Hun yüan ho* (Grube play no. 4).

64 Sung shu

49 × 31 cm

Flexible brownish trunk with small holes. Reddish-brown foliage.

The pine is emblematic of longevity and could be found around graves in order "to keep away monsters, devouring the brains of the dead" (Williams pp. 323–324).

65 Tzu chu lin

86 × 65 cm*

Beautiful purple bamboo forest in red, ochre, yellow, light-green, dark-green, blue to dark-blue, and violet.

66 Shan tung

63 × 78 cm

Light-brown mountainous landscape. Red entrance to the cave with yellow-black mountings. Peach-tree with yellow and pink fruit at the entrance. Deer, serpent, wolf, tiger and hare in light-brown to light-



ochre with red or black lines and dots. Dark-blue flowerpot with white interior, light-ochre and red flowers with blue stem and leaves. Blue to sea-green grass and bushes. Buildings as pagoda and pavilion in ochre, red and blue to sea-green. Movable entrance-doors. Consisting of five sections, sewn on to each other.

The landscape occurs in the play *Wu ti tung* (18:X-5).



67 Huo Yün Tung
68 × 64 cm

Strange mountain landscape in red, pink, blue, dark-blue, light-blue, ivory, light and dark sea-green, black

and dark-brown. Red entrance of the cave with movable doors. Escutcheons in the shape of tiger-head. Crane and flowers at the door. A stream and a closed door. Furthermore, a book, a sword, a mirror, a well and a stupa. Consisting of five sections, sewn on to each other. -Damaged.

The landscape with the Cave of the Red Clouds refers to an episode in *Wu Ch'eng-en's* "Monkey", viz. that concerning the Red Child, the son of the Bull King, who was defeated by Monkey. Cf. *Hsi yu chi* ch. 59. The landscape occurs in the play *Huo Yen Shan* (18:VII-4).



68 Tsao erh shu
46 × 23 cm

Reddish light- and dark-brown trunk. Light sea-green foliage and red dates. Divided into two sections, sewn on to each other.

The jujube occurs in the play *Ta tsao erh*. "It is believed to be necessary to flog a jujube in order to keep it in order" (Williams p. 404).

69 Shuai fu t'ing
84 × 73 cm*

Ochre and red building with light sea-green to light-ochre ceiling and roof. Upper part of the roof has rectangular border with flower-design in red and ochre, and light-violet leaves. On each side of the border, ferocious-looking animal-head in sea-green, black, red, ochre and violet. Four monster-heads in ochre, red, violet and black on central part of the roof and on the gable. The character *Shuai* – general, commander – on the wall.

Arm-chair covered with tiger-skin and square table on four straight legs in the interior. Various weapons along the outside wall. Consisting of six parts, sewn on to each other. – Damaged.

Palace belonging to the commander-in-chief and occurring in the play *Wu ti tung* (18:X-5).

70 Chin luan tien

84 × 69 cm*

Elegant building in red, ochre and sea-green with animal-design. The Imperial table in the interior of the building.

The Golden Imperial Palace.



71

71 Yang jou chuang tzu

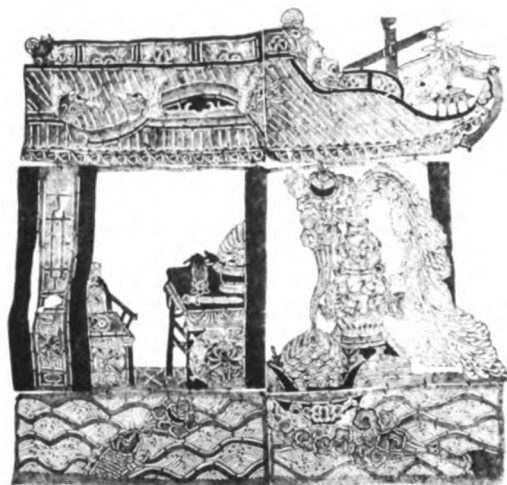
54 × 50 cm

A butchery in ivory-white, blue, light- and dark-blue, brown and black. Inscription. Two square red spots.

72

Display of heads and body of lamb. Four sections, sewn on to each other. – Damaged.

Mutton-shop occurring in the play *Na ha ma*.



72

72 Shui ching kung

60 × 59 cm

Building with embellishments in ochre, red, sea-green, blue, light-blue, violet, green, white and black. Four monster-heads on the roof. Large vase on stand, square chair on four straight legs and square table on four straight legs with stretchers and frontal table-cloth in the interior of the building. Waves with tortoise and cat-fish on the base of the building. Six sections, sewn on to each other. – Damaged and mended.

The Dragon Palace occurring in the play *Hun yüan ho* (Grube play no. 4).

73 Pu ping

31 × 35 cm Each figure: 31 × 7 cm

Four infantry-men, attached to each other by six iron-rods. Colours in drab, red, ochre, green to sea-green and black. Movable legs.

74:1–2 Mei hua shu

74:1 60 × 35 cm

74:2 60 × 26 cm

74:1 Trunk and branches in light-brown to brown and



74:1

red. Blue and light-brown fruit. Trunk divided into two parts, sewn to each other.

74:2 Dried-up plum-tree with one single fruit in blue, light-brown and red. Cf. no. 74:1 above.

The plum is much appreciated in China and is emblematic of winter and longevity (Williams pp. 326-328).



75

75 Lien hua p'en

27.5 × 19 cm

White, pink-red flowers, azure leaves and stalks. Pink flower-pot with red embellishments on its lower part.

Lotus flower-pot.



76:2

76:1-4 Hua ch'uang erh

76:1 32 × 11 cm

76:3 32 × 11 cm

76:2 32 × 11 cm

76:4 14.5 × 27 cm

White, red-pink flowers and blue leaves. White to ivory-coloured trellis. Nos. 1-3 identical. - Unvarnished and damaged.

Flower-trellis.

77:1-2 Ta hua p'en

77:1 34 × 12.5 cm

77:2 34 × 17 cm

77:1 Large white flower-pot with yellowish tinge. Light-blue and black floral design. Blue, violet and



77:1



77:2



78:1



78:2

black rim and foot. Red-pink stand on violet base. White and red-pink flowers and white and violet leaves. White stalks.

77:2 Large light-brown and brown flower-pot. Black contour. Light-brown and pink or blue border. Red-pink stand on black base. White, red, pink and blue flowers. Azure leaves and brownish stalk with black lines and dots.

Large flower-pots.

78:1-2 Hsiao hua p'en

78:1 26 × 12 cm

78:2 24 × 10.5 cm

78:1 Blue-violet flower-pot with white and red ribbons. White interior. Red stand on white, light-blue and red base. White, red and blue flowers with light-greyish stalks and azure leaves. - Damaged and mended.

78:2 Light blue-violet flower-pot with white base and interior. Red-pink and white rim and red stand. White, red and sea-green flowers and light greyish-brown stalk and branches.

Small flower-pots.

79 Pai hua chio

32.5 × 20 cm

Ochre-brown and dark-brown stand on three curved legs. Red and yellow flower-pots on green stands and, sometimes, with narrow green ribbons. Yellow,



79

green and red fruit-bowl on green stand containing yellow, ochre and red peaches. Sea-green tea-pot with red base and circular red design on the lid. Tea-cup in green, ochre, pink, yellow and red. A green, red, pink and yellow book. A strangely shaped vase in light-ochre and light-green on stand with golden-brown and dark-brown contour on the middle of the stand. Brown-ochre stalk and branches. Ochre and red flowers and sea-green foliage. A flap with red handle in one vase. Red pot on sea-green, red and ochre border below the table. Ochre interior of the pot. Flowers in ochre, red and sea-green and sea-green leaves.

Flower-stand.



80 Hsiang an cho

24 × 17.5 cm

Square red table on four straight legs. Frontal brown and light-brown table-cloth. Sea-green and light-brown upper border of the cloth and ribbons in sea-green, light-brown, red and black or in brown, dark-brown and black. Incense-burner on black and yellow stand, two candle-sticks and two blue to sea-green vases with black brim and ribbon on the table. Red candles and ochre, red and sea-green peacock's feathers. – Mended.

Incense-table.

81 Hua t'ing

63 × 63 cm*

Red-pink pavilion with four pillars. Red balustrade with embellishments in red-pink, light-ochre and violet. Light-ochre and sea-green base of building. Dark-blue to violet trellis below the ceiling. Roof in red, pink, blue-violet, light-ochre and sea-green. Square red table on four curved legs and with whitish and yellowish embellishments in the interior of the pavilion. Two black and light-yellow books and pinkish-white vase on the table. Square arm-chair on four curved legs in red, pink, light- and dark-blue beside the table. Consisting of six sections, sewn on to each other. – Incomplete and mended.

Pavilion occurring in the play *Feng I T'ing* (18:XXII-3).



82 Chung cho

29 × 28 cm

Rectangular pink table with sea-green and light-brown border. Shelves with black and sea-green embellishments. Two dark-pink clocks with yellowish dials and circular green and red embellishments, and circular dark-blue clock with yellowish-white dial on the table. Cat-head on the top of the latter. Resting on stand in red, green, yellowish-white and black. Two dark sea-green cups and dark-blue, green and light-yellow book. Light-ochre brush-container with green brim and base on the top of the book. Light-ochre, light-red and black brushes. Dark-blue to violet flower-pot with pink, red and sea-green flowers, sea-green foliage and light-brown stalks and branches.

Two vases in sea-green, light sea-green, red, black and ochre, and yellow tripod with blue lid and resting on a black stand on the lower shelves. High blue-violet vase and low rectangular flower-stand on four curved legs in dark-pink, black, red and ochre on the bottom-shelf. Pink-red flowers and sea-green foliage.

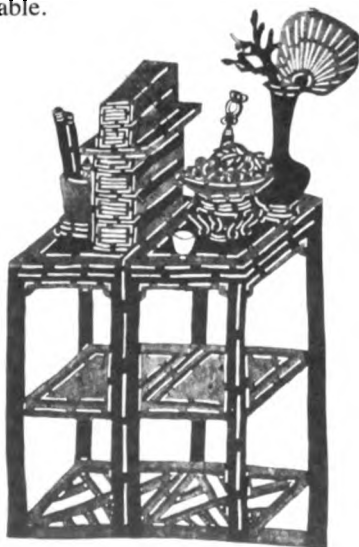
Clock-table.



83 T'iao an
22 × 31 cm

83

Rectangular table in dark-red on four straight legs. Black top of the table. Two stools in red, dark-ochre and brown-ochre or in black, red and dark-ochre below the table. Various paraphernalia in red, dark-ochre, brown, sea-green, yellowish-white and dark-pink on the table.



84

84 Ch'a chi
25 × 15 cm

Two small rectangular side-tables in red on four straight legs. Green and ochre shelves and bottom. A pile of five books in green, red, black and ochre, and three green, ochre and red vases on black stands on the table. High red vase containing golden-brown and lightish-green fan and red coral.

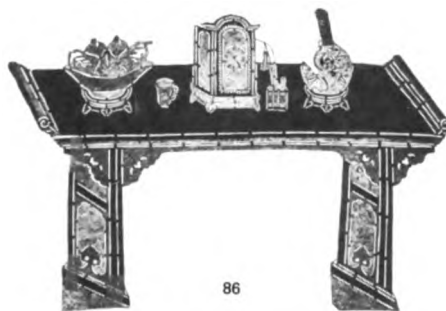
Tea-tables.

85 Ch'uang

19.5 × 27 cm*

Rectangular red coach on four low curved legs. Various designs – bats, swastika, etc. – in yellow, pink and light-blue. Rectangular cloth with design of seven lotus-flowers in pink, red, light sea-green and light- to dark-brown on the back and front of the coach. Light sea-green and pink stool beside the coach.

Bats are emblematic of happiness. The swastika may only be a variation of the meander as can be seen on the coach in question. It is possible that the swastika was introduced into China by Buddhism. The emblem can be seen on various objects as on embroidery, eaves of houses, and so forth.



86

86 Ta t'iao an

24.5 × 38 cm

Rectangular red table on four straight legs and with ochre and dark sea-green embellishments. Dark sea-green and ochre bowl and ochre vase with flower-design in ochre, red and sea-green on the table. Bowl contains, among other things, three ochre, red and light sea-green peaches. Rectangular ochre, red and sea-green clock, and water-pipe and cup in the same colours. – Damaged and mended.

Long table.



87 Chang tzu

40 × 37 cm

Movable black curtains with blue tint and floral design in pink and red as well as sea-green foliage. Red-framed ochre walls and black-latticed windows. Brownish-green upper border of the wall. Panels with flower-design in ochre, red, black and a beautiful dark-violet. Carpets with floral design in red, pink, sea-green and dark-violet on the floor. Red canopy. The roofed antechambre resting on red stand with low curved legs. Two red, ochre and violet stools below the stand. – Damaged and mended.

A good example of a separate roofed room or antechambre with curtains. It is raised higher than the ground and could be used as a private and isolated room (G. N. Kates: Chinese household furniture p. 147).

88 Hua yüan men

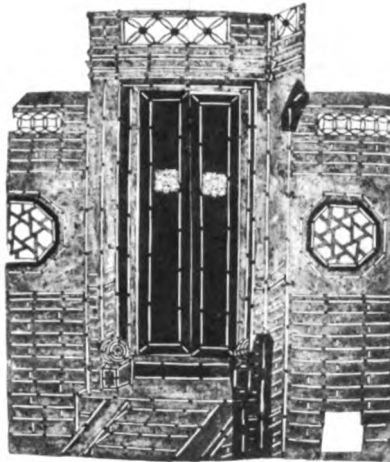
33 × 28 cm

Movable red doors with golden knockers and red and blue-violet border. Brownish-ochre walls with sea-green violet contour. Two trellised octagonal windows in sea-green, red and ochre. Three parts, sewn to each other. – Slightly damaged.

Garden-gate.

89 Lien p'en

21 × 7 cm



Chair-like stand in red and ochre with dark-brown spots. Ochre towel and floor.

Wash-stand.

90 Li teng

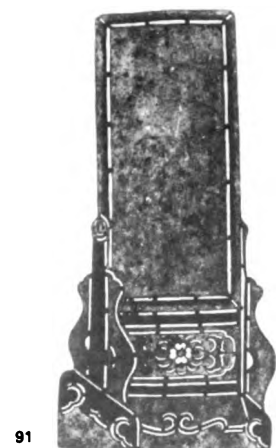
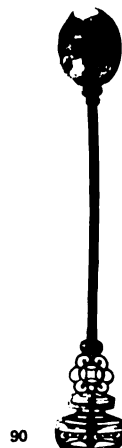
28 × 4.5 cm

Black stand with embellishments in sea-green, red, pink and ochre. Pinkish-ochre lamp-shade and red candle. – Slightly damaged.

Lamp-stand.

91 Ch'uan i ching

20 × 9.5 cm



Rectangular drab-coloured floor-mirror with dark-brown spots and drab and red border. Stand in red, dark sea-green and ochre.

Dressing-mirror.

92 *Chung chün chang*

62 × 95 cm*

Pink, sea-green and black tent with floral design and weapons. Two inscriptions: General, commander, and, To return in awed silence. Four parts, sewn to each other.

The tent belongs to the commander-in-chief. – Nos. 92–103 occur in the play *Chu lin chi* (18:XVI–4 and 18:XXIV–4).



93 *Ta mo kuei*

56 × 18 cm

Light-ochre body and light sea-green face. Red and ochre legs. Red mouth, nostrils, eye-lashes and hair. Yellowish tiger-skin around the shoulders with red rosettes as well as around the loins. Various details of the body accentuated with light-blue and dark-brown lines. Movable legs and arms. Two sections, sewn to each other. Four rods attached to the body.

Cf. no. 92 above. – Mara, he, who kills, is a demon fighting against Buddha's doctrine (Werner: I p. 307).

94 *T'ien kang tao*

54 × 6 cm

Whitish-ochre blade and handle. Red lance with black, light-ochre and blue to light-blue design. Han-

dle with red, ochre and blue tassel. Two rods.

Cf. no. 92 above. – Halberd.



95 *T'ien huo p'ien*

19 × 30 cm

Red and reddish-ochre flames.

Cf. no. 92 above. – Heavenly fire-clouds.



96 *Chu lin*

33 × 31 cm

Sea-green to blue foliage and whitish-ochre branches. Light greyish-brown to dark-brown ground. Two sections, sewn to each other. – Slightly damaged.

Cf. no. 92 above. – Bamboo grove.

97 *Huo Shen-yeh*

26 × 23 cm*

Ferocious-looking god mounted on light- and dark-brown clouds of smoke. One hand holding a light-ochre sword with sea-green handle and the other grasping fire-flames in red, pink to reddish-ochre. Pink face but red mouth, nostrils, eyebrows and hair.

Red lines accentuating the cheeks below the eyes. Red-spotted ear-lobes. Red, pink and ochre tufts of hair at the ears. An ochre and sea-green tiara with dark-brown and red spots on the head. Fringed drab-coloured tiger-cape with short dark-brown lines over the shoulders. Bare upper pink body with red contour. Drab tiger-skin and sea-green sash around the loins. – Slightly damaged.

Cf. no. 92 above. – In our texts *Huo Shen-yeh* is also referred to as *Huo Ti*, Fire Emperor, or *Huo Shen*, Master of Fire. He is president of the fifth celestial ministry, viz. the Ministry of Fire (Werner:1 pp. 194–199).

98:1–4 *Huo tsu*

98:1 28.5 × 18 cm*	98:3 28 × 18 cm
98:2 28 × 18 cm	98:4 28 × 18 cm

Four almost identical fire-underlings mounted on movable wheel and surrounded by red and pink fire-flames. Slightly pale sea-green to green face and body. Red mouth and dot on the forehead. Red and pink horns. Fringed drab-coloured tiger-skin with short brown lines around shoulders and loins. Green rosette around the neck, and dark sea-green sash around the waist. Blue trousers and ochre shoes. Wheel in red, pink, light-ochre and sea-green. a circle filled with black spots along the border of the wheel. One hand holding a poker-like black truncheon and the other a triangular dark-ochre standard with blue-violet border and black handle.

No. 98:4 without wheel.

Cf. nos. 92 and 97 above. – Underlings in the Ministry of Fire.

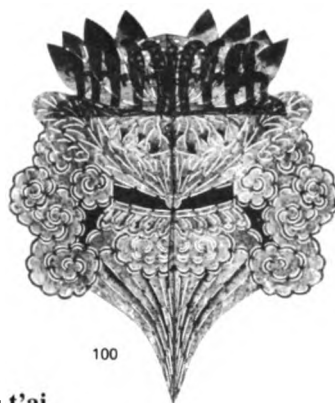
99:1–4 *Huo ch'e*

99:1 27 × 21 cm*	99:3 27 × 21 cm
99:2 27 × 21 cm	99:4 27 × 21 cm

Four almost identical fire-engines on movable wheel in ochre with violet and red colour-design. Red and pink fire-flames. Greyish-ochre interior of the cart being pushed by a red and pink demon with red-pink hair, eyebrows, mouth, scarf and trousers. Violet design on the upper body and the arm. Two rods attached to nos. 1, 3 and 4 but only one to no. 2.

Cf. nos. 92 and 97 above. – Fire-engines. The God of Fire is said to have eight ministers of whom the

Sixth “commands the fire-engine from whose hose fire spouts out” (Werner:1 pp. 198–199).

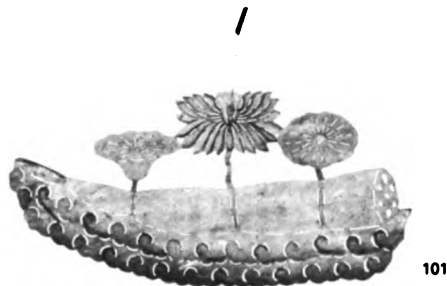


100 *Lien t'ai*

32 × 26 cm

Fan-shaped base in ochre, red, pink, blue and green with volute-design in ochre, red-violet, blue and sea-green. The ochre, red and pink lotus and its greenish seed-vessel, movable, sewn to the main figure. A row of brownish-ochre halberds behind the lotus. One rod attached to the figure.

Cf. no. 92 above. – Lotus-terrace.

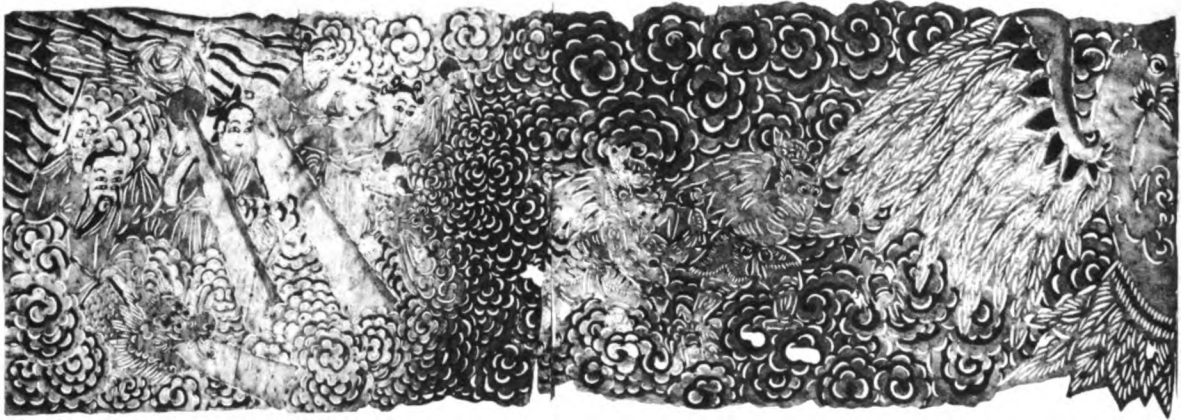


101 *Ou ch'uan*

26 × 54 cm

Bark, originally made of the root-stock belonging to the lotus, in light – ochre with two lotus-flowers in bud and one in blossom in sea-green and red-pink. Sea-green and red-pink waves. Rod attached to the central lotus. – Unvarnished.

Cf. no. 92 above. – *Kuan Yin*, the Goddess of Mercy, of the South Sea, is the captain of the Bark of



102:1 A

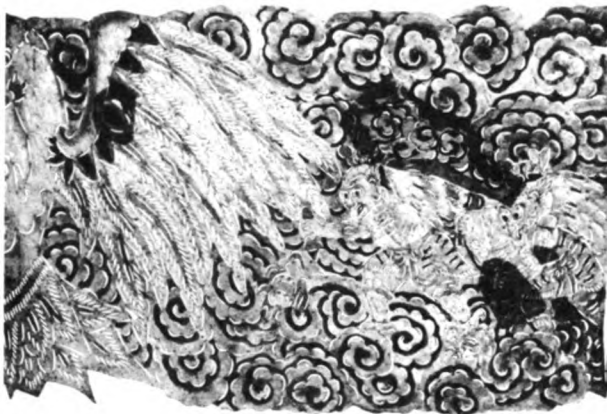
B



102:2



102:3



C



D

Salvation, which ferries the soul of man to the Pure Land (Werner:1 pp. 225–227; Werner:2 pp. 251–287; Williams pp. 239–242; Goodrich p. 81, note 150).

102:1–3 *Wu lei chen*

102:1 22 × 136 cm

102:2 20 × 53 cm

102:3 20 × 53 cm

102:1 Four sections – A, B, C and D – sewn to each other. All with whitish and black clouds.

A To the left *Lei Tsu* – the Ancestor of Thunder – mounted on an ochre dragon with sea-green mane and pink and red eyebrows, claw and nostril. The mouth of the dragon emits a white ray of light with sea-green side-border. *Lei Tsu* himself wears a blue robe with red lining and narrow red sash. White face and black hair, long hanging moustache, long goatee, long side-burns and four eyes (instead of the regular three). His white hands grasp red wooden mallets. A small cap in blue, red and white on the head. On his right side, *Tien Mu* – the Mother of Lightning – holding in either hand a circular yellow mirror, emitting two broad streams of pink and red light. *Tien Mu* wears red robe with white lining, narrow green sash and undergarment. White hands and face and black hair with ornaments in red,

sea-green and white. To the right, *Yü Shih* – the Master of Rain – wearing blue robe with red sash. White face and hands and black hair. Mounted on a yellow dragon, emitting a red, pink, white and blue cloud. Dragon with pink eyes and red nostril. *Yü Shih* holds in either hand a red vase, filled with water, being poured out. Behind *Yü Shih*, an attendant in red garment with green collar and wristbands. He carries on his shoulder a long red pole ending in a hook.

B–C In the centre, *Lei Kung* – the Duke of Thunder – in the shape of Garuda in white with sea-green contour and red beak. Wings and tail in red, pink, sea-green, light-ochre, black and light-brown. On either side of Garuda, two winged demons with bare upper whitish body, light-blue contour and yellow-ochre tiger-skin around the loins. Blue and green trousers with red hem. White, red and blue wings. Red hair and bluish face. Ochre beads and hair-ornaments in white, red, green and blue.

D In the centre, *Feng Po* – the Earl of Wind – wearing blue cap and robe. Robe with green, red and pink wristbands and green collar. Light-ochre face and whitish hands. Carrying a large pink sack with red contour. Light-ochre and light-green wind comes out of the sack. Two

warriors in red robes mounted on a tiger and a unicorn, respectively, on either side of *Feng Po*. Drab-coloured tiger with red and pink eyebrows and emitting fire-flames in red, pink, ochre and green. The warrior on the tiger holds in one hand a light-ochre sword with green embellishments. Robe with green border. Red, green and ochre crown on the black hair. The warrior on the unicorn carries a white sword with green embellishments. Behind *Feng Po*, a green-faced demon with light-ochre head, red hair, eyebrows and mouth. Bluish-white body and red scarf. He carries a red pole with greenish end and with a white, red and sea-green tassel.

102:2 Two parts, sewn to each other. Both parts with white, light-brown and black clouds.

Upper section: A green-faced warrior holding a white lance with green and red embellishments. Black eyes and dot on the forehead. Short red moustache and tuft of hair on the chin. Head-dress in white, red, green, light-brown and black. A garland of five skulls around the forehead. Armour in green, yellow, ochre, red, pink, dark-brown and blue.

Lower section: Three demons. One in whitish robe with dark-brown and light-green border and wristbands. He holds a red and dark-brown fan. Lank black hair and long red tongue. Wearing a quadrilateral whitish head-dress. In the centre, red-robed demon with white face and red eyebrows, short moustache, tuft of hair on the chin, side-burns and short beard. Blue cap. Holds two blue and green books.

Finally, ox-headed demon with white face and light-brown and brown horns. Blue robe and red sash. Red and pink collar of the buttoned robe. He holds a white sword with green embellishments.

102:3 Two sections, sewn to each other. Clouds similar to those of no. 102:1 and 2 above.

Upper section: Cf. no. 102:2 above. Here, however, a light-ochre warrior holds a red lance with white and blue embellishments.

Lower section: Two rows of three persons each. One red-robed demon with white face and red eye-brows and pointed moustache. Rectangular black cap with green border. Leaf-like red tuft of hair at the ear. Black and light-brown border of the

robe. Bluish-white wristbands. One of the white hands holds a red, white and brown fan. In the centre, white-faced demon wearing blue cap and robe. His white hand holds a white club or truncheon.

Finally, white-faced demon with black eyebrows, eyes, short moustache and tuft of hair on the chin. Black and blue head-dress and red robe with black and light-brown border. He holds a white sword with red embellishments.

Second row: A beheaded demon carries his own head and a white sword with green embellishments. Bare upper white body, blue trousers and red sash. Pink and red hem of trousers. In the centre, a white- and horse-faced demon carrying a white pole. Red robe with greenish and bluish border and wristbands. Still another demon with whitish face, ochre robe and long quadrilateral head-dress. Long red tongue. Brown wristbands and green lining.

Cf. no. 92 above. – The army of the Ministry of Thunder and Storms. This is the first of the celestial ministries with five principal officers – the Five Thunder Spirits – viz.: *Lei Tsu* – the Ancestor of Thunder – who is also the president of the ministry; *Lei Kung* – the Duke of Thunder; *Tien Mu* – the Mother of Lightning; *Feng Po* – the Earl of Wind; and *Yü Shih* – the Master of Rain. In the lower sections we recognize *Niu T'ou* and *Ma Mien* (Werner: 1 pp. 50, 126–127, 242–245, 311–312, 502, 602, 603; Asiatic pp. 272–276, 293–295; and various parts in Werner:2).

103 Fa t'ai

59 × 35 cm

Wooden roofed red building. Roof originally partly made of reeds. Basement and balustrade with blue to sea-green squares with floral design in red, white, pink, reddish-yellow and green. Black upper border of the basement. Red arm-chair with square seat and table on four straight legs on the terrace. Chair with floral design in red, pink, and sea-green on light sea-green background. Various religious paraphernalia in light-ochre, light-blue with red, pink, blue, light-blue and black spots or sections on the table. Frontal cloth in red-pink with light-blue upper border and two black ribbons. Four sections, sewn to each other. –



Damaged and incomplete.

Cf. no. 92 above. – Terrace for Buddhist and Taoist sacrifices.

104 Chung fan

52 × 24 cm

Rectangular red banner with black border and red and light-orange tassels, tied together and forming a triangular figure.



angular figure. Ochre fields – one with black border – with Chinese characters in black. Above, a rectangular stand in red and ochre with two triangular fringed flags in red with greenish-blue border and dark-red handle. An ochre dragon in the centre of the flags. Three canopies of varying size in bluish-ochre, black, red, ochre, greenish-ochre, drab and dark-violet on

the top of the banner. Two rods attached to the main body of the figure.

Nos. 104–115 occur in the play *Kuo Huang Hui*, the text of which is missing. – The inscription of the banner contains a wish for long life – 10,000 ages without limit.

105:1–10 Yang ko jen

105:1	28 × 11 cm	105:6	24 × 12 cm
105:2	28 × 11 cm	105:7	26 × 10 cm
105:3	27 × 10 cm	105:8	26 × 10.5 cm
105:4	23 × 10 cm	105:9	24.5 × 10 cm
105:5	26 × 15 cm	105:10	27 × 12 cm

105:1 Black jacket and trousers. Jacket with light-violet border and light-ochre buttons and red and light-ochre collar. Portable red and light-ochre drum with violet border and floral design, hanging over the shoulder on a red strap. Red, violet and light-ochre stilt. Light-ochre feet, arms, neck, nose and area around the eye. Black outline of face and black eyebrow, eye, upturned moustache and tuft of hair on the chin. Red mouth and circular ear-ornament. Conical close-fitting black cap with embellishments in violet, light-ochre and orange. Trelised black crown, the top of which is in violet, black, red and orange. Frontal black spear-head. Violet wristbands and red drumsticks.

105:2 Cf. no. 105:1 above.

105:3 Red robe with black border and slit as well as floral design in ochre, red, pink and violet. Ochre trousers and red stockings. Violet and ochre stilts. Black and violet wristbands and violet lining of the robe. Light-ochre face and hands. Black and light-brown "double-moustache". Conical close-fitting cap in light-ochre with violet border. Frontal circular red ornament in violet setting. Semicircular crown. Cap and crown with embellishments in black and violet. Red, light-ochre and violet flaps. Black knot of hair, tied with red ribbon. One hand holding an ochre fan with lotus-design in red, ochre and violet and the other hand slightly movable. Movable head and legs.

105:4 Red robe with black and violet border and hem. Violet collar, wristbands and sash with two black tassels. Light-violet trousers with red and ochre flower-design and red and black hem. Light-ochre hands, neck, nose and area around the black

eye. Red mouth and ochre teeth and circular red spot on the cheek. Black outline of the face and strangely shaped trellised black head-dress with violet and red ribbon, tied around the head. Black hair and hair knots, tied with red ribbon. One hand holds a violet and red rice-plant and the other an ochre and violet basket.

105:5 Wood-cutter in black jacket with black and red border, hem and wristbands. Side-slit and ochre lining. Red sash with black, light-ochre and red ax. Ochre undergarment and trousers. Ochre hands. Carries on the shoulder an ochre pole with two sheaves, tied with red ribbon. Black outline of the face. Light-ochre head-dress in *Ts'ao mao* style with dark-blue fishtail-crown and pink border.



105:1



105:3



105:4



105:5

105:6 Full-bearded man in ochre with black outline of the face. Ochre neck and hands. Head-dress in *Ts'ao mao* style with violet and ochre brim and greenish-blue fishtail-crown. Carrying on the back an ochre basket with brown tinge. One hand holds

a fishing-rod with violet line. Brownish-ochre robe and trousers. Border of the robe in ochre, red and violet. Black sash. Violet undergarment with black and red wristbands. Red, violet, black and ochre foot-wear.

105:7 Woman in blue robe with violet collar, black and red border, black, red and violet wristbands and red sash. Light-ochre lining. Red undergarment with violet wristbands. Ochre trousers with red and black hem and red, ochre and violet floral design. Ochre undertrousers. Light-ochre hand and neck and black outline of the face. Black hair in *Liu Hai* style. Big black knot of hair, tied with red ribbon. Violet fillet around the head. Holds a light-ochre hand-drum and stick.

105:8 Woman in violet robe with red and ochre floral design, violet collar and black border and hem. Red lining. Wide sleeves with red, black and blue wristbands. Red undergarment and trousers. The latter with violet and light-ochre flower-design and violet and black hem. Ochre undertrousers. Black outline of the face and ochre neck and hands. Black hair with knot, tied with ochre ribbon. Hair-ornaments in light-ochre, ochre, light-blue and violet. Holds a circular black fan with embellishments in ochre, red, violet and blue.

105:9 Woman in blue jacket with violet collar, black border and red sash. Wide sleeves with black, red and violet wristbands. Ochre lining. Red undergarment with violet wristbands. Dark-purple trousers with violet and ochre hem or red with ochre and violet floral design as well as violet and black hem. Black outline of the face and ochre neck and hand. Holds an ochre hand-drum and a



105:6



105:7



105:8



105:9



105:10

stick. Bluish-green earring and hair-ornaments. Black hair and knot. Bluish-green tassels.

105:10 Man with bare upper ochre body, black jacket and trousers. Wearing a necklace of red and violet balls. Violet wristbands and ochre sash. Ochre face and arms. Holds two ochre sticks, sewn to each other. Curly full beard in black. Plaited black hair with red spot on the top and violet diadem with frontal ochre and red ornament.

Cf. no. 104 above. – The guild of stiltwalkers was very popular in China. It was in general composed of peasants from the vicinity of the city. Many of them were used to walking on stilts on the swampy fields when transplanting rice. A group consisted usually of ten to twelve persons, singing and reciting to the accompaniment of drums (nos. 105:7, 9) and two wooden sticks (no. 10).

106 T'ai shih – Huang

29 × 51 cm

Ochre body with red and pink contour. Movable legs, head and part of the jaws. Dark sea-green collar with flowers in ochre and red, sea-green spots and light-violet bells around the neck. Rod attached to head and tail, respectively.

Cf. no. 104 above. – Originally no. 106 and no. 107 refer to the golden-haired and blue lion on which Manusri rides. Here, however, they are used by lion-dancers.



107

107 Shao shih – Lan

31 × 38 cm

Blue body with ochre tinge. Movable legs, head and part of the jaws. Red and ochre contour. Dark-blue to violet collar with flowers in red, pink and ochre around the neck. Light-violet bells. Rod attached to the head.

Cf. nos. 104 and 106 above.



108

108 Hsiao yang ko ch'e erh

32 × 58 cm

Ochre carriage with four musicians drawn by a black horse. The robes of the musicians in red, pink, ochre

and light-violet. Two red and ochre portable drums and two ochre hand-drums. Red drumsticks. Horse with harness in red, dark-blue, ochre and light-violet. Ochre muzzle, mane and tail. One black and three ochre hoofs. Movable legs and wheel. Horse and carriage, sewn to each other. Rod attached to horse and carriage, respectively.

Cf. no. 104 above. – Carriage for musicians taking part in the Imperial Procession of Jesters.

109:1–4 K'ua ku

109:1 26 × 11 cm

109:3 26 × 11 cm

109:2 26 × 11 cm

109:4 26 × 11 cm



Four almost identical drummers in ochre and blue to dark-blue dresses and red and ochre head-dresses. One of the head-dresses with bluish tassel. Light-ochre face or black outline of the face. Nos. 2–4 with ochre area around the eye and nos. 2 and 4 with red circle on the cheek. Black hair-knots or pigtails. Portable drum in red and ochre and red drumsticks. Movable legs and arm. Detachable heads.

Cf. no. 104 above. – It should be noted that these drummers are supposed not only to drum but also to jump and dance.

110 K'ai lo ch'e

37 × 57 cm*

Open ochre carriage with red, ochre and black wheel, drawn by a black horse and carrying five males with bare upper body and tridents in their hands. They are described from left to right, viz.:

- 1 Blue face with red oval around the eye, red mouth and earring. Red scarf and short fringed tiger-skin in ochre and black around the shoulders. Brown body with dark-brown contour. Blue sash and fringed tiger-skin around the loins. Red trousers and black boots with bluish embellishments. Plaited black hair and ochre, red and blue diadem. Black and light-ochre trident with long red handle.
- 2 Slightly pink face with black wrinkles, black eye and red pupil. Red hair and red, ochre and blue diadem. Blue scarf and pink body. Pinkish-violet sash, tiger-skin around the loins and blue trousers.
- 3 Blue face and body. Red eyebrows and scarf. Pink and red sash with semicircular ribbon in blue. Fringed tiger-skin around the loins and pink and red trousers.
- 4 Light-brown face with black line on the cheek. Red hair and diadem in pinkish-violet, red, ochre and blue. Blue scarf and pink body. Pinkish-violet sash and fringed tiger-skin around the loins. Blue trousers.
- 5 Light-brown face with blue, ochre and red lines around the black eye. Ochre section on the cheek. Plaited black hair and diadem in ochre, blue and red. Bluish-ochre body, red scarf and short fringed tiger-skin around the shoulders and the loins. Greenish-blue sash, red trousers and black boots with violet embellishments.

Harness and embellishments of the horse in blue, bluish-violet, pinkish-violet, dark-azure, black and red. Horse with ochre mane and muzzle, drab-coloured tail and hoofs. One of the forelegs, however, pinkish-violet and without hoof. Movable horse, legs and wheel. Rod attached to carriage and horse, respectively.

Cf. no. 104 above. – Carriage with trident-fencers who are supposed to juggle their lances. They are also supposed to enact the scene when *Mu Lien*'s mother tries to escape from Hades and tridents then are thrown at her. The scene is based on a Buddhist legend relating *Mu Lien*'s attempt to save his mother. *Mu Lien* or Maudgalyayana is one of Sakyamuni's disciples (Werner:1 pp. 309–310).

111 P'ao han ch'uan

31 × 38.5 cm*

Ochre-coloured boat with red canopy, supported by six red poles. Border of canopy in blue and whitish-pink. The interior of the boat in light-ochre, light-red, light-violet and blue. Black stem and stern with red design. Blue and whitish-pink rails. Water represented by undulating design in light-violet and blue. Passengers are an embroidering lady and her waiting-woman. The former with beautiful golden hair-jewellery in red and yellow, blue robe with red and black border and pinkish trousers and shoes. Waiting-woman with hair-jewellery in gold, red and red-pink, robe with black border and flower-design in yellow, red and light-violet as well as yellow border with ochre and pink flowers. Blue trousers with broad black border with flowers in sea-green, red and ochre. Pink shoes with yellow soles. – Slightly damaged.

Cf. no. 104 above. – “To go boating on land” was earlier a very popular public entertainment in China, performed by a small group of touring actors, enacting popular plays.

112 Kang kuan

37 × 26 cm*

“Sedan-chair” consisting of two detachable poles attached to each other and carried by two men. Carriers with detachable heads in brownish-ochre with black pigtail, tied with red ribbon, or with black outline of the face, drab-coloured neck and area around the eye. Both wearing short light-ochre jackets and bluish undergarment with red wristbands, red sash and black trousers. Red ribbon, tied around the ankles. Red-robed official with red and pinkish-yellow umbrella in one hand and lotus-designed fan in the other is sitting on the poles. Umbrella with light-violet and ochre embellishments and ochre handle. Ochre fan with black ribs and design in light-red and pinkish-ochre. Robe with *Yü tai* belt and embellishments in black, red, reddish-ochre, ochre, yellow and light-violet. Black shoes with thick ochre soles. Black outline of the face, upturned moustache and tuft of hair on the chin. Reddish circle on the cheek and ochre area around the eye. *Sha mao* head-dress with circular fins in black, ochre, red and light-violet.

Cf. no. 104 above. – Official on carrying-poles meant to make him appear ridiculous. The two carriers are supposed to run backwards and forwards to make it difficult for the official to keep his balance.



113 P'a pai hsiang ti

23 × 9 cm

Crawling man, saddled and bridled. Man in blue dress with brown tinge and red trousers. Ochre bare feet and arms. Red armlets. Violet and brownish straps, tied around the head, the red saddle and the waist. Rod attached to neck and the movable arm, respectively. Movable lower part of the body.

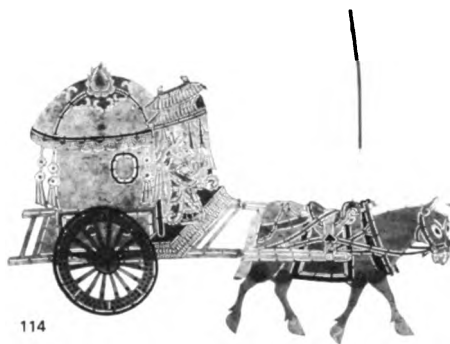
Cf. no. 104 above. – Crawling man worshipping on *Miao Feng Shan*, a famous resort of pilgrims not far away from *Peking*.

“In the Western Hills, not far from *Peking*, is a Buddhist temple on an eminence called *Miao-feng Shan*. It sits high on the top of the hill. Every spring, pilgrims used to come there by the thousands, from *Peking*, *Tientsin*, even as far away as *Shanghai*. The chief deity in this Buddhist Temple was *T'ien-hsien Niang-niang*, at least she was the one to whom special attention was given, even though the Buddhist deity, *Kuan-yin*, Goddess of Mercy, and *Kuan-ti*, also had shrines there. There was a deep pit before her shrine for the burning of incense. At time of pilgrimage the flames in it were high. It was to *T'ien-hsien* that business firms from the big cities sent representatives to burn their prayers. To her some men crawled on all fours, dressed in convict red, bridled and saddled like a horse in performance of vows made to procure the health of a parent.” (Goodrich p. 63.)

114 Niang Niang chia ch'e

34 × 60 cm

Covered ochre carriage on movable wheel with coachman and drawn by a red horse. Carriage with black- and red-framed ochre window and red, pink and violet embellishments. Coachman standing in the



curtained open front, wearing a violet dress with black, red and pinkish-ochre border, red belt, cape, eyebrows and hair. Violet cap. One hand holds a black sword with violet and red embellishments and the other the violet Precious Pearl, framed by colour-ribbons in black, red and reddish-ochre. Black shoes and ochre soles. Ochre face and hands. Horse with ochre harness, mane, muzzle, tail and hoofs. Harness also in violet. Carriage and horse, sewn to each other. Rod attached to carriage and horse, respectively.

Cf. no. 104 above. – The carriage belongs to *Pi Hsia Yüan Chün* who, to a great extent, plays the same role as *Kuan Yin*. She is the First Princess of Purple and Azure Clouds. She presides at confinements and child-births and was a very popular deity among the Chinese. Her statue was erected in many places, among others on *Miao Feng Shan* (Werner:1 pp. 373–375).

115 Ma ch'e

29 × 47 cm

Dark-grey carriage with greyish-white windows and sections above the two dark-grey and greyish-white movable wheels. Dark-grey footboard and coachbox. Blue-dressed coachman with violet cap, whitish-pinkish face and dark-grey hair. Greyish-white shoes. Carriage, drawn by greyish-white horse with dark-grey harness and hoofs. Part of the harness in violet. One of the hoofs drab-coloured. Movable legs. Rod attached to carriage and horse, respectively.

Cf. no. 104 above. – Carriage. Unusually poor example of Chinese craftsmanship.



116 T'ao

17 × 16 cm

Whitish-ochre peach with pink top and light-blue to sea-green leaves. Two sections, sewn to each other. Two rods attached to the figure.

The peach – the Fairy Fruit – is a symbol of immortality and emblematic of marriage and is of great importance in Chinese mythology and folklore (Williams pp. 312–313). – Nos. 116–123 occur in the play *Pa Hsien ch'ing shou* (18:XV–6). Unfortunately, the text is damaged and incomplete.



117 Pien fu

9 × 25 cm

Two ivory-pink sections, sewn to each other. Red and pink contour. Black spine and eyes. – Mended and slightly damaged.

Cf. no. 116 above. – Bats are said to be a thousand years old and, sometimes, are as white as silver. Parts of the body are used in medicine to ensure long life. The bat is emblematic of longevity and happiness and is usually red in colour. A design of five bats represents the five blessings, viz.: old age, wealth, health, love of virtue and a natural death (Morgan pp. 66–67 and Williams pp. 33–34).

118 P'ing

20 × 11 cm*

A beautiful vase with rosette in light-pinkish and light ochre-ivory. Black brim, flower-design in light-ivory, light-pink and sea-green. Sea-green fields. Traces of pricks.

Cf. no. 116 above. – Peace is pronounced in *Peking* in the same way as vase and thus the latter is also emblematic of peace.

119 Wu fu p'eng shou

16 cm*

Five beautiful red bats with blue design on the wings, forming a circle with blue-violet border around the central character *Shou* – longevity. Blue and white cloud in front of two bats.

Cf. nos. 116–117 above.

120:1–8 Pa Hsien

120:1 50 × 16 cm

120:5 51 × 16 cm

120:2 49 × 16 cm

120:6 52 × 16 cm

120:3 47 × 16 cm

120:7 51 × 16 cm

120:4 47 × 16 cm

120:8 52 × 16 cm

120:1 *Lan Ts'ai-ho*, a lady beautifully executed in blue-violet dress with black or black and red border of the collar and the sleeves. Light-ochre sash and red lining. Light-ochre outline of the face and light – ochre neck. Plaited black hair and hair-knot, tied with red ribbon. One hand holds a light-ochre basket of fruit with light-bluish and light-violet tint and the other holds the peach of immortality in light-ochre and with a small red dot on the top. Surrounded by five red bats with blue-violet contour of the wings, forming an oval-shaped figure. Mounted on circular clouds in light-ochre with red, blue and black contour. Clouds connected with each other by vertical lines in light-ochre, red, blue and black. Two movable sections, sewn to each other.

120:2 *Chang Kuo-lao*, an old man with full-beard wearing light brownish-ochre robe with blue border and sash. Light-ochre face and hands. Red lining of the robe. Black head-dress with dark-blue design and red back-rosette. Holds a light-ochre peach with red top and an oblong light-ochre drum of bamboo with horizontal blue lines and two blue drumsticks. As to bats and clouds, cf. no. 120:1 above.

120:3 *Han Hsiang-tzu*, a black-bearded gentleman in dark sea-green robe with red collar and black wristbands. Light-ochre sash and red lining of the robe. Head-dress with trellised black pattern on

yellow background and sea-green, light-violet, red and light-ochre design. Holds a light-ochre peach with red top and a light-ochre flute. Light-ochre face and hands. As to bats and clouds, cf. no. 120:1 above.

120:4 *Li T'ieh-kuai*, a black-bearded and black-haired gentleman in black robe with blue and white collar and blue-violet wristbands. Red lining of the robe. Blue-violet sash with pink and light-ochre pendants. Rectangular red section below the throat. Holds a white crutch and a red gourd of magic medicines. Small black head-dress with blue ribbon and light-ochre and ochre ornament. As to bats and clouds, cf. no. 120:1 above.

120:5 *Chung-li Ch'üan*, a gentleman with black hair and beard, bare upper light-pink body with red contour and black sash. Light-ochre trousers with black ankle-bands. Pink shoes with black design and light-ochre soles. Black head-dress with red and light-grey design. Holds a slightly pink peach with red top and a light-blue to dark-blue feather-fan. *Chung-li Ch'üan* is depicted on a light-grey background, surrounded by voluted clouds in pink, red and light-ivory. Clouds connected by vertical lines in pink, ivory and red. Two red wheels with black spokes attached to the point where the two sections of the figure are sewn to each other.

120:6 *Ho Hsien-ku*, a beautiful lady in red and light-blue dress. Black wristbands and collar and white lining. Black outline of the face and white, slightly pinkish neck and arms. Hair-ornaments in white, red, pink and ochre. Above her head, a light-grey and black bat. Holds a white peach with red top and a magic lotus blossom with white stalk and leaves and light-ochre flowers with red tops. As to clouds and background, etc., cf. no. 120:5 above.

120:7 *Lü Tung-pin*, a distinguished bearded gentleman in light-ochre robe with groups of three rectangular designs in light-blue. Square black head-dress with *Yin yang* pattern in red and light-ochre, white border and red tassel. Red shoes and light-ochre soles. Slightly pink wristband and fringed sash. Ivory neck and arm. Black outline of the face. Holds a light-yellow sword with red handle and a pink peach with red top. A bat in golden-brown, black and white above his head. Depicted on a very light-grey background and surrounded by



120,1



120,2



120,3



120,4



120,5



120,6



120,7



120,8

voluted clouds in red-pink, ivory, light-ochre, light-grey and dark-grey. Red wheels with grey to dark-grey spokes and light-greyish nave attached to the spot where the two sections of the figure are sewn to each other.

120:8 *Ts'ao Kuo-chiu*, a black-bearded gentleman in ivory robe with light-yellowish tint. Red and black sash, black wristbands and red lining. Red shoes and ivory soles. Black head-dress with red and ivory embellishments. A grey and black bat above the head. White neck and arms. Holds a light-pink peach and two red castanets. As to background, clouds, etc., cf. no. 120:7 above.

Cf. no. 116 above. – The Eight Immortals are also known as the Eight Inebriated Immortals. Only three of them are historical personages. They were extremely popular in China and the term Eight Immortals was emblematic of happiness (Werner: I pp. 341–352; Asiatic pp. 347–349; Doré vol. IX pp. 493–515).



121

121 *Tung-fang Shuo*

52 × 16 cm

Old white-haired and white-bearded gentleman in blue robe with collar and hem. Red and black wristbands and red sash. Black and white head-dress. A grey and black bat above the head. As to background, clouds, etc., cf. no. 120:8 above.

Cf. no. 116 above. – *Tung-fang Shuo* is, among other things, the reincarnation of the Spirit of the Planet Venus, and also the patron deity of gold- and silversmiths (Werner: I pp. 528–530).

122 Sun Hou-tzu

48 × 16 cm*

Naked light golden-ochre monkey wearing only a sea-green loin-cloth and necklace of leaves. Two red neck-rings and red sash. Sea-green and light-ochre clouds at the elbows. A pinkish-ochre peach with red top and sea-green and ochre leaves on his head. Encircled by five red bats with dark sea-green design on the wings. Mounted on clouds. As to clouds, etc., cf. no. 120:1 above.

Cf. no. 116 above. – The well-known *Sun Hou-tzu*, Monkey *Sun*, who became a god, is one of the leading figures in the *Hsi yu chi* (Werner:1 pp. 462–468 and Werner:2 pp. 325–369).



123

123 Wu fu

3 × 6 cm

Five red bats with drab-coloured wings, sewn to a string. Rod attached to either end of the string.

Cf. nos. 116–117 above.

124 P'an Erh – P'an Kuan

31.5 × 22 cm

Painting of a ferocious-looking god, brandishing his sword and wearing helmet and robe. Mostly pink contour on light-ochre background.

Nos. 124–130 occur in the play *Wu kuei nao P'an* the text of which is, however, missing in the collection. – Originally, *P'an Kuan* was the Decider of Life in Hades or Guardian of the Living and the Dead in the Otherworld and recorded people's fate in his book. Later on, *P'an Kuan* was replaced or supplant-



124

ed by *Chung K'uei*, the Slayer of Devils, who thus is the person referred to in this play (Werner:1 pp. 97, 355).

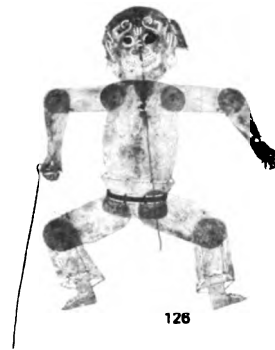


125

125 P'an Erh – P'an Kuan

27 × 11 cm

Cf. no. 124 above. – Movable legs and arms. Rod attached to one arm.



126

126 Ta t'ou kuei

31 × 8 cm

Big blue-violet head, red hair, eyebrows and teeth. Dangling brown and black eyes, white mouth and ear-rings. Bare upper whitish-ochre body and bare feet. Violet trousers. Movable head, arms and legs. Rod attached to neck and one hand, respectively.

Cf. no. 124 above. – The Big-Headed Demon.

127 Hsüeh tzu kuei

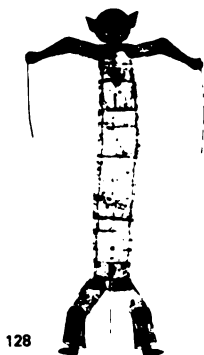
25 × 12 cm

Small pock-marked drab-coloured head with visible black traces of head-dress or hair. Head sewn to the body but backwards. Body in the shape of a big egg-shaped face in light-ochre to drab, black eyebrows and eyes and red-pink mouth and teeth. Black lower section of the body. Black trousers and boots



with drab-coloured soles. Movable big legs, sewn to the body. The circular upper part of the legs, partly ochre-drab. A third leg in black with ochre sole.

Cf. no. 124 above. – The Boots-Demon.



128 Che tzu kuei

57 × 7 cm

92

Light-brown face with grinning ochre lips and red teeth. Bushy black eyebrows and black ears with brown contour. Bare upper light-ochre body with a number of dark spots. Consists of 15 parts, sewn to each other and movable. Light-violet trousers and black belt. Bare drab-coloured feet.

Cf. no. 124 above. – The Folding-Demon.

129:1–2 Shuang t'ou kuei

129:1 23.5 × 8 cm

129:2 9 × 8 cm

129:1 Black demon with two movable heads, legs and arms. White head with red mouth or dark-violet with pink mouth, eyebrows, ears and horns. The two heads, sewn to the body. Holds an oblong piece of wood in red. Rod attached to the body and



129:1

string attached to legs and arms in order to make them move.

129:2 Black face and whitish-pink horns and leaf-like tuft of hair at the ear. Pink dot on the forehead and pink eyebrows. Light-ochre pupils and black eyes. Pink teeth and light-ochre lips. Light-violet ear-rings.

Cf. no. 124 above. – The Two-Headed Demon.

130 Ko t'ou kuei

22 × 8 cm

Headless demon in black with movable arms and legs. Belly-face in light-ochre with slanting black eyes



130

and broad pink mouth. – Slightly damaged.
Cf. no. 124 above. – The Headless-Demon.



131:1

131:1–2 K'ai tao lo

131:1 27 × 9 cm

131:2 27 × 9 cm

Two almost identical gong-carriers in black head-dress, robe and boots. Head-dress also in red and ochre. Ochre face with red mouth and black eyes. Red and ochre wristbands. Drab and red trousers with greenish tint. Drab-coloured soles of the boots. Movable arms and legs. Movable circular large gong in ochre with central black circle and black side, sewn to the hand. Holds a wooden drumstick.

Nos. 131–140 occur in the play *Ch'ü hsi fu* which is, however, missing in the collection. – Gongs for clearing the way.

132:1–8 Ta ku shou

132:1 27 × 12 cm

132:2 27 × 12 cm

132:3 27 × 12 cm

132:4 27 × 12 cm

132:5 27 × 13 cm

132:6 27 × 13 cm

132:7 27 × 13 cm

132:8 27 × 13 cm



132:1



132:5

Nos. 1–4, drummers wearing black jackets with side-slit, blue to dark-violet trousers with red hem, ochre stockings and black shoes with ochre soles. Ochre portable drum hanging around the neck. Red straps and drumsticks. Two borders of circular black dots on the side of the drum. Frontal cloth with flower-design in ochre and sea-green on red background. Originally, detachable heads, now sewn to the body. No. 1 with ochre face and black turban. No. 2 with ochre face and conical three-cornered head-dress in light-brown with narrow and light-ochre border. Conical crown in dark-violet, dark-brown and pink and with circular top-knob. Nos. 3 and 4 with ochre to light-ochre neck and black outline of the face. Ochre oval around the eye. Conical black or ochre caps with circular red knob and border in red and ochre or in red, ochre and sea-green. The four drummers with movable legs. Nos. 1 and 2 with rod attached to the body.

Nos. 5–8, drummers in black dress, head-dress and boots. Cap with red crown and top-knob. Ochre border. Ochre face and light-ochre hand. Black pigtail. Ochre buttons and red-pink wristbands. Partly ochre robe and red trousers. Ochre soles of the boots. Light-ochre portable drum hanging around the neck. Red side of the drum and ochre upper and lower border. Red drumstick and ochre strap. Movable legs and rod attached to the body. Nos. 7 and 8 are unvarnished. Light-ochre to white face, hands, drum and strap. Dark-violet wristbands and blue-violet trousers. Dark-grey to brownish-grey boots and drab or ochre soles.

Cf. no. 131 above. – Drummers.



133:1

133:1-4 Niu chiao teng

133:1 35 × 10 cm

133:3 30 × 10 cm

133:2 27 × 10 cm

133:4 28 × 10 cm

Four almost identical carriers in black dress and head-dress. Conical head-dress with high brim, conical red crown with top-knob and light-ochre border. Light-ochre face and hands. Black dress, partly in light-ochre to ochre, reddish-ochre and drab. Red trousers and wristbands. Black boots and drab-coloured soles. Movable legs. Detachable globe-shaped ox-horn lantern, originally, carried on a red pole ending in a red and ochre dragon-head. The character for "Congratulations" repeated thrice on the lantern. Nos. 2 and 4 are unvarnished. Almost white face and hands, violet wristbands and part of the trousers. Light-drab soles.

Cf. no. 131 above. – Ox-horn lanterns used by the *Manchus*.

134:1-4 Chin teng

134:1 30 × 7 cm

134:3 30 × 7 cm

134:2 30 × 7 cm

134:4 30 × 7 cm

Four identical lantern-carriers wearing conical black



134:1

head-dress with red and ochre feather and red line around the base of the crown. Black jacket with side-slit and red hem and dark-blue trousers with ochre tint. Ochre stockings and black shoes with ochre soles. Ochre face and hands. Black side-burn and plait. Light-blue collar and wristbands of the jacket. Lower part of the jacket with design in violet, sea-green and ochre. Octagonal lantern, carried on a red pole with ochre embellishments and sea-green frame. The character for "Congratulations" on the lantern.

Cf. no. 131 above. – Golden lanterns used by the Chinese.



135:1

135:1-2 Hao t'ung

135:1 26 × 10 cm

135:2 26 × 10 cm

135:1 Trumpeter in high-brimmed black head-dress with conical red crown, top-knob and ochre lines. Ochre face and hand. Black jacket with side-slit and dark-blue design. Red and ochre wristbands and red sash with sea-green ends. Violet trousers with red hem, ochre stockings and black shoes with ochre soles. Black plait. Ochre trumpet with central sea-green bands but also along the brim. Movable legs.

135:2 Cf. no. 135:1 above. – Black robe and greenish-ochre undergarment. Light-ochre face and hand and black pigtail. Red-pink and whitish-ochre wristbands. Red trousers and black boots with ochre soles. Light-ochre trumpet.

Cf. no. 131 above. – The Chinese trumpet.

136:1-2 So na

136:1 24 × 10 cm

136:2 24 × 10 cm

Two identical musicians in black head-dress, jacket and boots, playing the *So na*. Conical head-dress with



136:1

high brim and red crown, top-knob and ochre design. Ochre face, hands and buttons. Light-ochre undergarment and red trousers. Light-ochre soles of the boots. The *So na* in ochre to light-ochre with ribbon. Cf. no. 131 above. – The bamboo-clarinet.



137

137 Yün lo

24 × 8 cm

Ochre chime of ten small gongs, suspended in a red frame and played by a headless musician in black jacket with side-slit, violet trousers with red hem, ochre stockings and black shoes with ochre soles. Red sash with blue ends and blue patch on the upper body. Light-ochre and blue bracelets and light-ochre hands.

Cf. no. 131 above.

138 Pa

26 × 9 cm

Two yellow cymbals with red ribbon played by a musician wearing black jacket, blue trousers with red hem, ochre stockings and black shoes with ochre



138

soles. Rectangular blue patch on the front of the jacket. Red sash with blue ends. Light-ochre lining of the jacket and red undergarment. Whitish hands and ochre bracelet. Light-ochre face and black hair, eyebrow, eye, short moustache and movable pigtail. Conical red head-dress with embellishments in orange and pink. A feather in blue, whitish-blue, black and red is hanging from the top-knob of the head-dress. Detachable head and movable legs.

Cf. no. 131 above.

139 Chiao ch'e

26 × 54 cm*

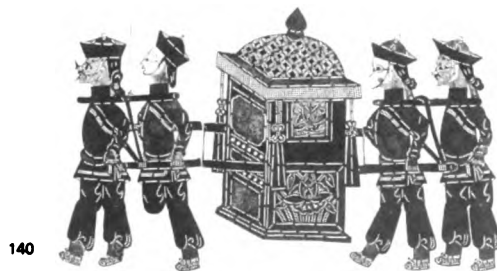
Covered violet cart, drawn by a light-whitish horse. Cart with light-ochre frame and windows. Black and red contour. Movable wheel with circular black dots. Cart and horse in light-violet, black, red and sea-green. Movable hoofs. Rod attached to saddle and roof of the cart, respectively.

Cf. no. 131 above. – Covered passenger cart.

140 Chiao tzu

26 × 47 cm

Red sedan-chair with embellishments in dark-violet,



140

dark-green, orange, black, blue, ochre and violet. Three side-tassels in black. Four carriers in dark-violet jackets, red trousers, drab-coloured stockings and shoes in red, violet and drab. Detachable heads in light-ochre or with black outline of the face. Two carriers with black moustache and tuft of hair on the chin. Plaited black hair with or without ribbon in red. Conical red head-dress with high black brim. Movable legs. Sedan-chair and carriers, sewn to each other. – Damaged.

Cf. no. 131 above.

141 Wu fu p'eng shou

60 × 21 cm

At the top, *Shou Hsing* attended by two women, mounted on clouds in black, grey, red, pink, light-violet, dark-blue and light-blue. *Shou Hsing* with yellowish-white face and hands, light-ochre robe with light-violet lining, black sash and in either hand a violet *Ju i* sceptre with red ends. The two female attendants with black outline of the face and knotted black hair. They wear violet jackets and red trousers, black sash and shoes. Each holding a violet lantern on a red pole ending in a violet dragon-head.

Below, a central set of five bats in light-pink with black contour of the wings and a vase with floral design in white and pink on violet background. Sea-green foliage. On either side the Eight Immortals.

Left set:

- 1 *Chung-li Ch'üan*, a full-bearded gentleman with black beard and knotted hair wearing a red robe and light-blue shoes with white soles. Red face and white neck and hand. Black sash and light-violet collar and lining of the robe. Holds a white peach with pink top and a feather-fan in white-green with light-violet handle and tassel.
- 2 *Chang Kuo-lao*, an old full-bearded gentleman in light-ochre robe, black sash, red shoes with light-ochre soles and black head-dress with violet design. Light-violet collar and white-pink lining of the robe. Holds a slightly pink peach with red top and an oblong drum of bamboo, marked by three horizontal sea-green lines. Two violet drumsticks attached to the drum.
- 3 *Han Hsiang-tzu*, a black-moustached gentleman in light-violet robe with whitish collar and lining, red shoes with whitish soles, black sash and black

head-dress with violet border and red tassel. Black outline of the face and whitish neck and hands. Holds a white peach with pink top and a bamboo flute in white and black.

- 4 *Lan Ts'ai-ho*, a beautiful lady with black-plaited and knotted hair in blue-violet robe with light-pink collar and lining, black sash and red shoes with whitish soles. White face and hands and red hair-ornament. Holds a slightly pink peach with pink top and a whitish basket of fruit.

Right set:

- 5 *Lü Tung-pin*, a black-bearded gentleman in light-ochre robe with sea-green collar and sash, red shoes with light-ochre soles and light-pink lining of the robe. Light-ochre face and hands and black head-dress with blue design and red tassel. Holds a light-ochre peach with red top and a whitish-ochre sword with blue, red and violet handle
- 6 *Li T'ieh-kwai*, a black-moustached and black-plaited gentleman in black dress with light-violet collar and light-pink lining. Bare feet. Light-brown face and whitish neck and hands. Holds a dark-blue crutch and carries a red gourd.
- 7 *Ts'ao Kuo-chiu*, a black-moustached gentleman with black outline of the face wearing a violet robe with slightly pink collar and lining, black sash and shoes with white soles. White neck and arms. Black head-dress with violet border and red tassel. Holds light-ochre castanets and a light-pink peach with red top.
- 8 *Ho Hsien-ku*, a beautiful lady with black knotted hair, red dress with violet hem and lining as well as sash. Black upper part of the robe and violet collar. Red shoes and light-ochre soles. Hair-ornaments in red, violet and light-ochre. Whitish neck and hands. Holds a light-ochre *Ju i* sceptre and a slightly pink peach with pink top.

All the Eight Immortals mounted on clouds in grey – dark-grey.

Nos. 141–147 occur in the play *Ho tzu*, the text of which is missing. – The Five Bats Offer Longevity is an introductory setting. Its composition is emblematic of happiness, viz. *Shou Hsing*, the Eight Immortals, the five bats and the vase. *Shou Hsing*, the God of Longevity, is a domestic god with high forehead and is sometimes referred to as Longevity Star Old-Pate (Werner:1 pp. 431–432 and Werner:2 pp. 165, 171–172, 214, 238).

142 T'ien Kuan ssu fu

58 × 25.5 cm

The Agent of Heaven with black pointed moustache, tuft of hair on the chin and three pointed wisps, black head-dress, light-pink to pink robe and blue *Yü tai* belt, blue or violet lining and black shoes with whitish soles. White face and hands. Holds a white roll of good wishes with blue border. Above, an oblong light-ochre tablet with four-character inscription in black. Tablet enframed by voluted clouds in red, blue, bluish-white, light-brown, black and pink. The Agent of Heaven and his two female attendants, mounted on clouds of the same shape and colours as the voluted clouds mentioned above. The two attendants with black hair-knots and plait and with blue jackets, red trousers, black sash, red collar and wristbands and black shoes with light-ochre soles. White face and hands. Hold a leather-fan with design in black, blue, red and light-ochre. Fan with long red handle. Red hair-ornaments.

Below the Agent of Heaven, to left and right, a set of officials and lotus-design.

The two upper officials in red robes with blue collar and lining, black sash and black shoes with light-ochre soles. White face and hands. Black head-dress with red and golden-brown embellishments. Each holding a whitish roll with red and black ends. Mounted on light-brown clouds with dark-brown contour. Below, two officials in blue robes with pink collar and white lining, black sash and black shoes with whitish soles. White neck and hands. One official with light-brown face. Black head-dress with red and golden-brown embellishments. Each holding a roll. Mounted on voluted clouds in light-brown with dark-brown contour.

Between the officials, a central set of four octagonal flowers in pink on whitish background. The upper flower in light-ochre and pink with bluish foliage. At the bottom, a whitish peach with blue leafage and the character *Shou* – longevity – in black.

Cf. no. 141 above. – The Agent of Heaven Granting Happiness is an introductory setting. There are morally and religiously three important divinities, viz.: The Three Agents – *San Kuan*. They are the Agent of Heaven – *T'ien Kuan*; the Agent of Earth – *Ti Kuan*; and the Agent of Water – *Shui Kuan*. They are said to

grant special grace. Thus the Agent of Heaven grants happiness. It is of interest to note that, at the theatre, the performance usually started with the entrance of the Agent of Heaven, who conveyed good wishes to the audience (Werner:1 pp. 400–403; Asiatic pp. 342–343; Werner:2 pp. 125–126; and Goodrich p. 270).

143 Ch'i lin sung tzu

55 × 37 cm

In the central section, a female deity in red robe, black wristband, red, violet and whitish collar and black and light-ochre shoes riding on a unicorn. Sea-green lining of the robe, slightly light-ochre neck and hand, and hair-ornaments in red, sea-green, violet and light-ochre. Holds a violet *Ju i* sceptre with red, sea-green and light-ochre embellishments. Behind the deity, a maid in violet jacket, red trousers, red collar, black sash and black shoes with light-ochre soles. Light-ochre neck and hand and black outline of the face. Plaited and knotted black hair, tied with red ribbon. Holds a leather-fan with red handle and design in black, red, violet and green. The two-horned unicorn in whitish with violet tint and circular light-violet dots. White-blue beard and cloven black hoofs. Whitish horns and green tail.

The group is mounted on voluted clouds in pink, pinkish-white, blue, bluish-white and light-brown to dark-brown. Below, three sets on strings. The central set with light-pink pomegranate. It has a red side full of circular seeds and leaves in light-violet to violet,



143

and red line along the base. Violet foliage. Below, a whitish baby with light-ochre tint wearing a piece of red cloth leaving legs and arms bare. Black upper part of the cloth. Two typical tufts of hair in black.

Baby stands on the brim of the jar surrounded by lotus-flowers in bud or in blossom in light-pink to pink or sea-green, violet stalks and sea-green foliage. Holds in either hand a bell in violet, sea-green, black and red.

On the sea-green jar, the character *Sheng* – to be born – in black and framed by a white circle with pink tint. White and pink brim. Foldable jar. On either side, four lady-musicians in red or blue robes with blue, red or violet collar and blue or red sash. Red, blue and ochre hair-ornaments. Light-ochre neck and hands and black outline of the face. They are playing the following instruments:

- 1 Reed organ.
- 2 Stroke idiophone in black with red handle and ochre beating stick with blue end.
- 3 Stroke lithophone with red beating stick.
- 4 Wooden stroke bell with red beating stick.
- 5 Flute.
- 6 Cymbals.
- 7 Gong chimes with blue frame and blue handle at the top of which there are red embellishments.
- 8 Flute.

All the musicians mounted on voluted clouds in light-brown with dark-brown contour.

Cf. no. 141 above. – Introductory setting. The Deity who Delivers the Babies to their destined homes is, according to Doré, the same as the Matron of Generation – *Chu Sheng Niang Niang* – which is but another name for *Pi Hsia Yüan Chün*, the First Princess of Purple and Azure Clouds. She delivers babies and was very popular in the south. In *Peking Ch'i lin sung tzu* could be represented as a small boy. Undoubtedly, this figure is also used in the play *Tai Ch'ang sung tzu* or *T'ien Hsien sung tzu* (18:XXIII-2 and 18:IX-3); Grube play no. 7. (Werner:1 pp. 373-375; Doré vol. I fig. 6; and Goodrich p. 76.)

144 Lu p'ing san shih

39 × 26 cm

Three sets on string. In the centre, a large foldable vase with floral design in light-ochre, pink, red and sea-green on light-violet background. Sea-green foli-

age. Three ribbons in light-ochre, pink and red ending in a rosette around the upper belly. Sea-green floral pattern on the light-violet neck. Brim in light-ochre, pink and red. Light-ochre interior. A light-ochre spear with red tassels, red coral, two violet *Ju i* sceptres with sea-green contour and four lotus-leaves in green and violet in the mouth of the vase. A pair of fish in light-blue, blue, sea-green, red, pink and light-ochre at the top of the spear.

On either side, an identical set consisting of silver ingot in the shape of a shoe in whitish-ochre and light-violet, the Precious Pearl in red, blue and bluish-white, a light-pink and red lotus with sea-green foliage, and a violet bowl with light-ochre base containing a pink and red lotus with blue leafage, framed by black semicircle.

Cf. no. 141 above. – Introductory setting. The vase is emblematic of harmony and is also one of the auspicious signs on the Footprints of Buddha. The *Ju i* sceptre is the symbol of Buddha and his doctrines and by Buddhists regarded as a representation of the mystic lotus. At the same time it is also an emblem of longevity. Fish is an emblem of wealth, and a pair of fish is emblematic of the joys of union, especially a sexual one. It is also one of the auspicious signs of the Footprints of Buddha, averting evil. During the *Ming* dynasty, silver was used as a measure of wealth and then in the shape of shoe-ingots. Another auspicious sign is the lotus (Williams pp. 52, 181-184, 236-237, 357-358, 412).



145 Chang pan k'ou hsi

52 × 26 cm

At the top, an ochre *Ju i* sceptre with embellishments in red, pink and sea-green. Below, ochre banderole with inscription in black, a man in black dress wearing a conical black cap with red crown and with ochre neck and arms as well as black outline of the face. Green collar. Foldable lower part of the body and head. Changeable by strings into an ochre tortoise with black caraspaces. On either side, four light-brown foxes walking on light-green to green cones.

Cf. no. 141 above. – Introductory and customary greeting by the theatre manager to the audience: “I, the manager, implore the gods to send you joy.”



146 *Shih shih ju i*
45 × 30 cm

At the top, a violet *Ju i* sceptre with embellishments in red, pink, light-ochre and violet. Below the sceptre, two pairs of identical sets. To left and right, a set of one small and two big lanterns in light-ochre with lotus-design in pink with light-pink and bluish foliage. No leaves on the small lanterns with blue neck and base. The big lanterns with violet base of the lotus, red neck and base. Base with blue border.

In the centre, two identical sets of ochre and drab lotus-flowers with circular red dot on the top, a dark-blue to dark-violet bowl with red and orange brim and base, containing an ochre and pink-red lotus with sea-green foliage on ochre-drab background and framed by a black semicircle. Below, two ochre and red pomegranates and, finally, an ochre and red lotus

with sea-green foliage and stalks on partly ochre background.

Cf. no. 141 above. – “May everything be as you wish” is an introductory setting. The *Ju i* is a name “of a ... short sword, with sword-guard, originally made of iron, and used by the ancients for self-defence and also for the purposes of gesticulation. It is now often given as a present among the Chinese, signifying good wishes for the prosperity of the recipient” (Williams pp. 236–237).



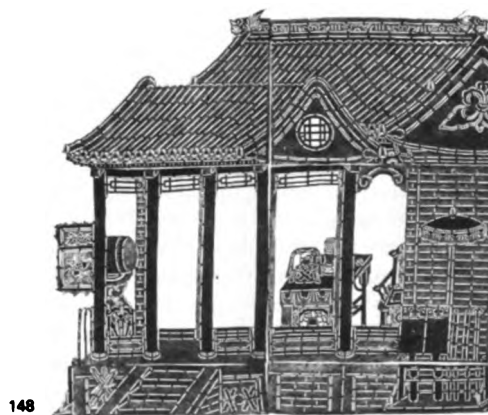
147:1–2 *Yün ts'ai*

147:1 16 × 32 cm

147:2 15 × 31 cm

Dark-brown clouds with light-brown spots.

Cf. no. 141 above.



148 *Yen Wang tien*

65 × 71 cm

Ochre building with red pillars and walls and ochre and blue roof. Outside the palace, red and light-ochre umbrella with ochre handle, a red stand with light-ochre and red utensils as well as inscription in black

on red background and headed by two ochre tiger-heads with reddish eyebrows.

In the hall, a red arm-chair with square seat on four straight legs with embellishments in light-ochre, sea-green, pink, red and green. Beside the chair, a rectangular red table on four straight legs with frontal light-ochre cloth. Blue upper border of the cloth and, further down, design in ochre, red, black and blue. On the top of the table, various paraphernalia in light-ochre, red and sea-green. At the entrance of the building, a violet barrel-drum on stand in red, black, light-ochre, sea-green, pink and red. Light-ochre skin of the drum. Border of drum in reddish-ochre and red with a circle of black dots.

Part of the lower border of the roof consisting of red and blue squares. Two triangular blue sections framed by ribbons in red, greenish-blue, ochre, blue and sea-green. One field with trellised sea-green window framed by red and orange circle. Another field with floral design in sea-green, light-ochre and red. Between the fields, design in red, light-ochre, sea-green and blue.

The two sections represent the gables of the building. Light-ochre upper border of the building with floral design in red and sea-green. On the upper side of the border, a light-ochre and sea-green ribbon. On the lower side, the same ribbon as well as a red one. At either end of the roof, a demon-head in light-ochre, sea-green, red and black. Building consists of six sections, sewn to each other.

Nos. 148–169, 401:2, 7 occur in the play *Yu ti yüeh*, the text of which is, however, missing. – The building is the palace belonging to *Yen Lo Wang*, the President of the Fifth Court in the Chinese Hades, which has ten hells, each with its own sovereign. The fifth hell is thus governed by *Yen Lo Wang* (*Yen Lo* or king Yama). There are also various inscriptions on the palace (Werner:1 pp. 499–501, 591–592; Asiatic pp. 249, 364, 374; and Werner:2 pp. 267, 268, 328–329).

149 I chien kuei

65 × 21 cm

Drab-coloured demon with bare feet. Movable legs and arms. Rod attached to the neck. Heads nos. 364:1–4 may be attached to this figure.

Cf. no. 148 above. – Suicide-Demon who commit-



ted suicide by hanging. They are two in number and summon the deceased to Hades.

150 Ta hsi kuei

66 × 19 cm

Black-dressed demon with drab-coloured trousers, face and bare feet. Movable legs and arms.

Cf. nos. 148, 149 and 364:4. – The Pleasure-Demon.



151 Feng Tu ch'eng

51.5 × 31 cm

Ochre and dark sea-green gate with movable black doors, framed in red. Ferocious-looking tiger-head in

ochre and red above the door. Consists of two sections, sewn to each other.

Cf. no. 148 above. – The gate in the city-wall of *Feng Tu*. For the entrance to the Chinese Hades was believed to be situated on a high mountain outside the city of *Feng Tu* in *Szechuan* or in the city-temple itself (Werner: I pp. 499–500).

152 *Tao shan*

70 × 61 cm*

Black-brown hill, covered with sharp-pointed ochre and red swords. Pinioned ochre and red deceased, some of whom are movable. Three of the deceased with movable dark-brown counterparts. Also hanging on the hill, a dark-brown dog with two movable legs, reddish-ochre ears and breast, and orange and red paws.

Cf. no. 148 above. – According to Doré vol. VI, p. 179, this punishment – the sharp rocks – took place in the eighth sub-hell of the Fourth Hell, governed by *Wu Kuan Wang*.



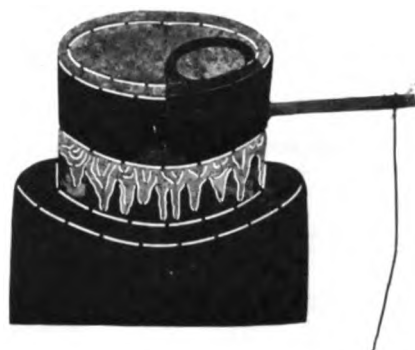
153

153 *Yu kuo*

21 × 21 cm

Black cauldron with reddish-ochre and reddish-violet door. Red flames and reddish-ochre oil and deceased. Movable central section. Rod attached to the figure.

Cf. no. 148 above. – The sovereign of the Seventh Hell is *T'ai Shan Wang*. In his 16th sub-hell the deceased would be plunged into cauldrons of boiling oil (Doré vol. VI p. 189).



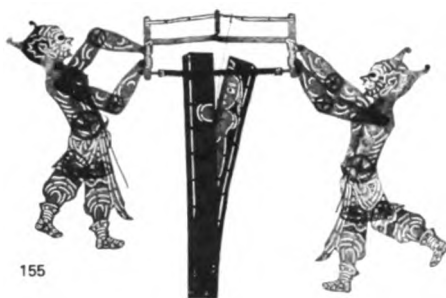
154

154 *Mo yen*

21.5 × 21 cm

Black millstone with reddish-violet brim, reddish-ochre interior and movable and detachable black piece of skin corresponding in size to the red flames. Red handle and ochre rivets attached to the black grinder with reddish-ochre top. String attached to the counterpart and rod to the handle of the grinder.

Cf. no. 148 above. – The sovereign of the Ninth Hell is *P'ing Teng Wang* and in his first sub-hell the deceased were ground between millstones (Doré vol. VI p. 192).



155

155:1–2 *Chü chieh*

155:1 26 × 42 cm

155:2 24 × 8 cm

Two horned reddish-ochre devils holding between them a reddish-ochre saw with black saw-teeth. Movable lower part of their body, legs and arms. Saw, sewn to hands. Rod attached to the neck of the devils and to the saw. The deceased, being sawn in two, in dark-purple with black hair, tied to two black and red planks.

Cf. no. 148 above. – To be sawn in two between two planks is one of the punishments in the eighth sub-hell of the Sixth Hell, governed by *Pien Ch'eng Wang* (Doré vol. VI p. 186).



156 **Ch'eng yao**
27.5 × 33.5 cm

Dark-red stand with steelyard attached to it. Movable and detachable weight and movable hook. Movable upper and lower body as well as arm of the deceased. A number of needle-pricks on the upper body. The body is detachable from the hook.

Cf. no. 148 above. – It is probable that the weighing of the deceased took place in the First Hell, governed by *Ch'in Kuang Wang*, who is the examiner of their sins.



157 **Ko she**
24 × 7 cm

Reddish-ochre figure with detachable head, movable arms, legs and upper and lower body. One leg substituted by a purple paper one in very poor condition.

Rod attached to the neck. Figure with two movable faces, representing the situation before and after the cutting off of the tongue. A piece of purple paper in the mouth of one of the faces, representing blood. On the back of the head, a purple woollen tuft.

Cf. no. 148 above. – The punishment of getting the tongue cut off was referred to the fifth sub-hell of the Eighth Hell, governed by *Tu Ti Wang* (Doré vol. VI p. 190).

158 **Wan yen**
24 × 7 cm

Dark-red woman with movable arms, legs and upper and lower body. Two movable faces, representing her face before and after the operation. Detachable head. On the back of the head, a purple woollen tuft. Rod attached to the neck.

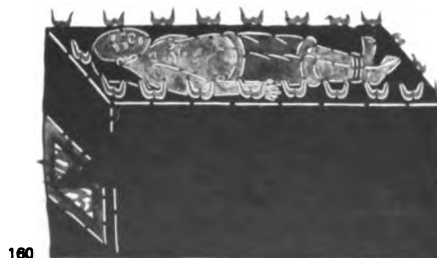
Cf. no. 148 above. – *Sung Ti Wang* is the ruler of the Third Hell. In its seventh sub-hell, the eyes of the deceased are plucked out (Doré vol. VI p. 177).

159 **P'ou hsin**
24 × 7 cm

Dark-red woman with movable legs and front of the upper body, showing stages of the operation. Half of the body in black with movable black piece of skin, corresponding to the movable dark-red part of the body. Two movable faces, one in silhouette and one in dark-red with closed eyes. Rod attached to the neck.

Cf. no. 148 above. – In one of the sixteen sub-hells of the Fifth Hell, governed by Yama, the deceased had their hearts torn out (Doré vol. VI pp. 181–185).

160 **Huo k'ang**
18 × 30.5 cm



A rectangular black *k'ang* with red flames. Ochre body with red dots, fettered on the bed, wearing reddish-violet trousers. Reddish-ochre frame of the opening. Movable black cover of the upper side of the *k'ang* as well as movable flames in the opening.

Cf. no. 148 above. – Brick-bed, warmed by fire, believed to be one of the punishments in Hades.



161

161 Huo chu

56 × 17 cm

Black stove and chimney. Red flames in and above the opening as well as on the top of the chimney. Movable flames of the opening. Movable stove and chimney, sewn to each other. Reddish-ochre frame of the opening as well as the base of the chimney. Three ochre-coloured figures with reddish dots climbing up the chimney. Half-naked with reddish-violet or red trousers. Partly movable.

Cf. no. 148 above. – The burning pillar was one of the punishments in the Second Hell, governed by *Ch'u Chiang Wang* (Doré vol. VI pp. 175–176).

162 Tui tao

23 × 35 cm

Dark-red to reddish-ochre pestle and stand. Movable pestle handled by demon with two horns in reddish-ochre and red. Violet face. Movable arms, legs and lower body.

Cf. no. 148 above. – Pestle worked with the feet. Probably a punishment executed in the Sixth Hell, the realm of *Pien Ch'eng Wang*. It consisted of the

deceased being crushed with the pestle (Doré vol. VI p. 186).



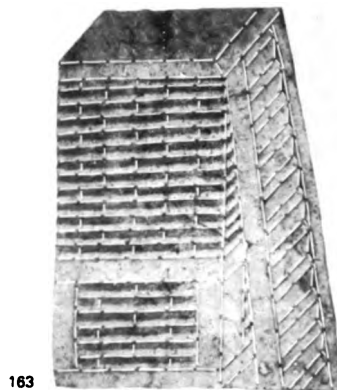
162

163 Wang hsiang t'ai

37 × 28 cm

Tiled terrace in ochre, drab and sea-green with red spots.

Cf. no. 148 above. – The deceased were brought to the Terrace of Farewell to have a last look at their homes.



163

164 Chin ch'iao

39 × 85 cm

Drab-coloured bridge with red spots. Railings in red, ochre, green and violet. Above the bridge-arch, ochre tiger-head with red and violet spots. Consists of four sections, sewn to each other.

Cf. no. 148 above. – The Golden Bridge in the Chinese Hades.

165

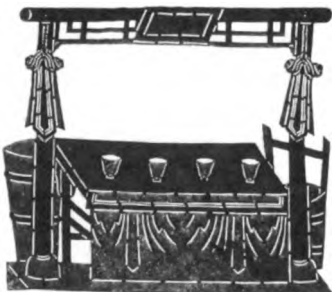
**165 Yin ch'iao**

30.5 × 59 cm

Drab-coloured bridge. Above the bridge-arch, a drab and red tiger-head. Railings in ochre, red and light-violet and with six human eyes. On the pillars, four small dogs in ochre with sea-green spots. Consists of two sections, sewn to each other. – Slightly damaged.

Cf. no. 148 above. – The Silver Bridge in the Chinese Hades.

166

**166 Mi hun t'ang**

24.5 × 27 cm

Rectangular black table on four straight legs. Four reddish-violet goblets with four movable black covers on the table. Frontal reddish-ochre cloth with reddish-violet upper border and two horizontal ribbons. The table, placed in the middle of a red wooden stand with reddish-violet tint. The stand has a reddish-violet sign-board with black and drab frames. Reddish-violet base of the two pillars. Red, ochre, black and reddish-violet embellishments. An ochre wooden barrel and bucket with red spots and black bands on either side of the stand.

Cf. no. 148 above. – Before being reborn, the deceased drank the broth of oblivion in order to have no memory at all of the nether world. The broth was prepared by *Meng P'o Niang Niang* (Asiatic p. 368).

167

**167 Lun hui**

39 × 33 cm

Sea-green and drab tiled gate. An ochre and red tiger-head above the movable red doors. A movable ochre and red wheel with light-violet tint at the entrance.

Cf. no. 148 above. – *Chuang Lun Wang*, governor of the Tenth Hell, turns the Wheel of Transmigration and decides whether the deceased should be reborn as a human being or an animal (Asiatic p. 368).

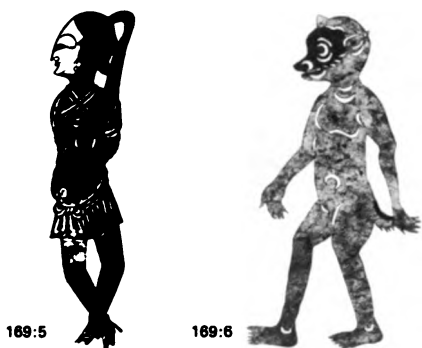
168

**168 Ya ch'a shu**

55 × 33 cm

Foldable light-brown tree with red dots. Garments in red, pink and ochre or in violet and light-brown on the branches.

Cf. no. 148 above. – The Tree of Rebirth was visited by the deceased before being reborn. It was believed that his new life depended on what garment he chose on the branches of the tree.



169:1-8 *Ssu che* - *Hsiao kuei*

169:1 25 × 6 cm	169:5 21 × 5 cm
169:2 25 × 6 cm	169:6 13.5 × 7 cm
169:3 25 × 6 cm	169:7 13.5 × 7 cm
169:4 25 × 6 cm	169:8 13.5 × 7 cm

Nos. 169:1-5 are deceased with purple bodies and fringed black hair and plait. No. 5, however, with long hanging plait, tied with purple ribbon. Nos. 169:1-2 are male figures with rolled-up trousers, and nos. 169:3-5 are female figures with fringed loin-cloth and sash. Nos. 169:1-3 with one dark-purple leg. Detachable heads except no. 5, who has black outline of the face, pinioned arms and bound feet. Her body, legs and arms are movable. Nos. 169:1-2 and 4 without arms and no. 3 with only one arm. Rod attached to the neck except to that of no. 5. Nos. 169:6-8 are naked ochre demons with pointed ears, red face with black contour and short tail. No. 8 carries two black wooden sticks.

Cf. no. 148 above.

170-174 *Ying k'ao*

170 29 × 12 cm*	173 30 × 14 cm
171 30 × 14 cm*	174 28 × 14 cm*
172 29 × 14 cm*	

With the exception of the colour-composition, the five *Ying k'ao* garments are identical. They are heavily embroidered with frontal dragon-design, tiger-head, tight and cuffed sleeves - nos. 170-171 have wrongly got wide sleeves -, *Yü tai* girdle, four triangular pennants on the back, black shoes and thick ochre soles.

170 Sea-green robe with embellishments in red,

black, light-ochre and pink. Pennants with the same colour-combination.

171 Light-ochre robe with embellishments in red, sea-green and black. Pennants with the same colours.

172 Purple robe with embellishments in green, light-green, light-ochre, ochre, orange, red and black. Pennants in light-ochre, red, green and black.

173 Ochre robe with embellishments in red, green, light-green, sea-green, red and black. Pennants in ochre, light sea-green, red and black.

174 Ochre robe with embellishments in red, black, green, light-green and sea-green. Purple pennants. Frontal magic mirror.

K'ao represents an important group of garments, worn by warriors and generals, by Chinese as well as by foreigners. There are two main styles of the *K'ao* garment, viz. *Ying k'ao* with four pennants attached to the back and *Juan k'ao* without pennants. According to the character-type of the figure in question, the *K'ao* garments are divided into different styles:

Lü k'ao Green style *K'ao* - worn by high-ranking officers (no. 170).

Huang k'ao Yellow style *K'ao* - worn, among others, by the imperial family (nos. 171, 173-176).

Hung k'ao Red style *K'ao* - worn by commanders-in-chief (no. 172; cf. also Scott pp. 154-156).

In our collection we have *Ying k'ao* worn by men (nos. 170-174) and women (no. 175 below), and *Juan k'ao* worn by men (no. 176 below).

175 *Ying k'ao*

26 × 14 cm*

Ochre robe with embellishments in red, green, sea-green and black. Tiny ochre shoes with red soles. Pennants in red, pink, pinkish-ochre, ochre, sea-green and black. On the front of the robe, a tiger-head.

Cf. nos. 170-174 above. - No. 175 worn by women.

176 *Juan k'ao*

25 × 14 cm*

Ochre robe with embellishments in green, light-green, sea-green, red, pink and black. Black shoes and thick

ochre soles. On the front of the robe, a tiger-head and a magic mirror.

Cf. nos. 170–174 above. – *Juan k'ao* garment worn by men.

177–180 *Ma kua*

177 24.5 × 12.5 cm 179 25 × 14 cm
178 24.5 × 12.5 cm* 180 24.5 × 12 cm

Four ochre almost identical jackets with wide sleeves, buttons in front and peony medallions. Long undergarment with skirt, tight sleeves and broad long sash – the Phoenix belt. Red trousers, black boots and thick ochre soles. No. 180, a jacket with rectangular frontal black patch. Embellishments of jacket and undergarment in red, ochre, black, sea-green and pink.

Ma kua is a formal riding and travelling jacket in ochre or black with dragon- and flower-design (Scott p. 158). *Ma kua* corresponds to the *Manchu P'u fu*. It is of interest to note that “when the *Manchu* conquered China in 1644, they required the Chinese who joined their government to wear *Manchu*-style official dress ... The only concession to native Chinese customs was the adoption, in 1652, of *Ming*-style badges of rank ... for their formal jackets, which were now called *p'u fu*” (Cammann p. 21). It should also be remarked that “*Taiping* nobles and officials wore riding jackets, called *ma kua* ... with circular medallions for insignia. All the nobles and highest officials had jackets of yellow” (ibid. p. 153). “The officials below the rank of Commander were divided into three groups. The first group ... had yellow jackets with embroidered peony medallions on breast and back ...” (ibid. p. 154 note 7).

181–183 *Kuan i*

181 24.5 × 13 cm* 183 24.5 × 13 cm*
182 24 × 10 cm

Three full-length robes of different colour-styles with black-framed frontal rectangular patch with an animal-head, broad coloured side-flap, wide sleeves, *Yü tai* girdle, black shoes and thick ochre soles.

181 Green robe with yellowish tint. Ochre lining and red undergarment with tight sleeves. Patch in red, ochre and green. Red and orange side-flap. Red, green and black *Yü tai* girdle. White hands.



182 Greenish-blue robe with ochre lining. Red undergarment with tight sleeves. Ochre hands. Patch in ochre, red, sea-green and black. Dark-purple, ochre and black-blue *Yü tai* girdle. Sea-green and ochre side-flap.

183 Red robe with ochre lining and sea-green undergarment with tight sleeves. Ochre, red and sea-green patch and red, sea-green and black *Yü tai* girdle. Sea-green and ochre side-flap.

Kuan i is the official dress and similar to *Mang*. The frontal patch of the robe originated in the *Ch'ing* dynasty but the style of *Kuan i* in the *Ming* dynasty.

There are various styles of *Kuan i*, as for instance:

Lü kuan i Green style (no. 181).
Hung kuan i Red style. Worn by high officials (no. 183).
Lan kuan i Blue style. Worn by local governors (no. 182).
(Scott pp. 147–148.)

184–186 *Mang*

184 24 × 13 cm 186 24 × 13 cm
185 24 × 13 cm*

Three full-length robes in sea-green, black and red, respectively. Wide sleeves, black undergarment with tight sleeves, yellow lining of the robe, white hands, *Yü tai* girdle, black shoes and thick ochre soles. Two dragons in light-ochre; or in ochre and sea-green; or in ochre, red and dark-green on the front of the robe. Side-flap in red, red and green; or in sea-green and black with flower-design in light-ochre and light sea-green; or in red, pinkish-ochre, light-ochre and dark sea-green. Sleeves and hem of the robe with wave-

pattern consisting of diagonal lines in light-ochre, pink, sea-green and black; or in red, green, light-ochre and black; or in sea-green, red, light-ochre and black. Black shoes and thick ochre soles. *Yü tai* girdle in red, black and light-ochre; or in ochre, red and sea-green; or in black, red, sea-green and light-ochre.

Robe no. 186 is worn by *Hung hua lien*. *Mang* – the python ceremonial robe – is worn by men and women. Its name originated in the *T'ang* dynasty and its style in the *Ming* dynasty. It is richly embroidered in various colours and usually with dragon-design, has wide sleeves and *Yü tai* girdle.

There are a few examples of *Mang* (nos. 184–189, 212, 213:2, 251) in the collection. There are different styles of *Mang*:

- Lü mang* Green style, worn by important military dignitaries of good character.
- Hung mang* Red style, worn by high officials of good character.
- Huang mang* Yellow style, worn by the Emperor.
- Hei mang* Black style, worn by high officials and generals portrayed by *Ching* with a predominating black face make-up. (Scott pp. 144–147.)

No. 212 refers to the *Mang*, worn by the Empress. We thus have the green, red, yellow and black style of *Mang* in the collection.

187 *Mang* 34 × 13 cm*

Yellow lining of the red robe, black undergarment with tight sleeves and *Yü tai* girdle in black, green, red and light-ochre. Two dragons in ochre, red and green on the front of the robe. Light-blue side-flap. Sleeves and hem of the robe with wave-pattern in light-ochre, light-blue, light-red and black.

Detachable head (no. 350:1 below). Bluish-white face with greenish-blue contour. Crescent-shaped black eye and plaited red hair with two loops, tied with black ribbon, and fringed greenish-blue and light-ochre tassel. Red pointed downturned moustache, tuft of hair on the chin, side-burn and leaf-like tuft of hair at the ear. Plait, beard and ear-tuft with light-ochre contour. Golden-ochre diadem with pompons,

Tz'u ku yeh and embellishments in red, black and bluish-green. Ochre neck.

Cf. nos. 184–186 above. – Red *Mang*, worn by *P'an Kuan*, the Decider of Life in the Chinese Hades (cf. no. 350 below). The red *Mang* is worn by *Hung hua lien* only.



188–189 *Mang*

188 24 × 13 cm

Head: 12.5 × 6.5 cm

189 24 × 13 cm

Ochre robes. Detachable head (no. 188) with black outline of the face, light-ochre neck and black hair with knot. Ribbon, hairpins and floral ornament in sea-green, light-blue, light-ochre and red. Fringed, rectangular back-flap in black.

Cf. nos. 184–186 above. – The yellow *Mang* style.

190–192 *Ch'ang*

190 24.5 × 13 cm*

192 24 × 13 cm*

191 24 × 14 cm*

Ochre, black and sea-green garments with V-shaped collar-line, black shoes and thick ochre soles. Floral design. White hands.

190 Flower-design in light-ochre, red and pink, and sea-green foliage. Sea-green undergarment. Black side-flap with flower-design in the same colours as above.

191 Flower-design in light golden-ochre, red to light-pink and light sea-green. Bluish-white collar and sea-green undergarment. Red and sea-green side-flap with floral design in sea-green, light-ochre, red and pink. – Mended.

192 Flower-design in light-ochre, red and sea-green. Red undergarment and red and black wristbands. Three-quarter length robe with side-slit and light

golden-ochre trousers. Frontal rectangular section of the robe, showing the bare upper body. Across the chest, a black ribbon with rosette.

Ch'ang can be worn full-length or three-quarter length and is here represented in three colour-styles:

Pai ch'ang Ochre (not white) style, worn by *Lao sheng* and *Wu sheng* (no. 190).

Hei hua ch'ang Black style (no. 191).

Lü hua ch'ang Sea-green style (no. 192).

193–194 *Chien i*

193 24 × 13 cm*

194 24 × 13 cm

Full-length ochre and red robe, respectively, with V-shaped collar, tight sleeves and wide fringed sash – *Luan tai*, i.e. the Phoenix belt. Pink-purple sash. Side-slit. Black shoes and thick ochre soles.

193 Greenish-blue collar and flower-design in red, pink, light-ochre and sea-green. Black wristbands and hem of the robe.

194 Bluish-ochre collar and floral design in light sea-green and ochre.

Chien i or the Arrow Garment was introduced in the *Ch'ing* dynasty. There are different styles of this dress and nos. 193–194 represent the patterned one, *Hua chien i*, of which no. 193 represents the ochre style – *Pai chien i*; and no. 194 the red style – *Hung chien i*. During the *Ch'ing* period it was the regular dress for archers, hence its name. It is informal dress, worn by travellers and fighters.

195–196 *Hei pan tzu i*

195 24 × 13 cm

196 29 × 13 cm

Full-length black robes with V-shaped greenish collar, light sea-green and light-ochre sash as well as embellishments in red, ochre, greenish-ochre and green. Ochre lining and red or greenish undergarment. Side-slit. White hands. Black shoes and thick or thin ochre soles.

No. 196 with detachable head (cf. no. 360:16 below). Light-ochre face and neck, black hair, pointed plait, moustache with upturned ends and side-burn.

108



Wearing ochre and blue diadem with frontal ochre, blue and red ornament.

Dress, worn outside the compound.

197–199 *Ch'ang*

197 24 × 12 cm*

199 24 × 13 cm

198 24 × 13 cm

Long robes in red, greenish-blue and sea-green with V-shaped neckline, wide fringed sash in whitish-ochre, orange and light-ochre. Wide sleeves and undergarment in red, black and sea-green, cuffs in greenish- or reddish-ochre. Ochre or ochre and red lining. Side-slit and side-flap. The latter in red and light-ochre; or in red and ochre; or in light-ochre. Black boots and thick ochre soles. White hands. Flower-design in very light-ochre, red and pink; or in light-ochre, orange and red; or in sea-green and light-ochre.

Cf. nos. 190–192 above. – They represent the red and green styles of *Ch'ang* dresses, viz.:

Hung p'i ch'ang (no. 197).

Lü p'i ch'ang (nos. 198–199).



200 *Wu jen i*

30 × 9 cm

Bare upper light-ochre body, red trousers, sash in red, light-ochre, black and light-brown. Bluish upper section of the trousers. Black boots with sea-green embellishments and ochre soles.

Cf. no. 206 below. – Warrior. Head no. 364:5 may be attached to the figure.

201 Hei p'i i

25 × 13 cm*

Long black robe with wide sleeves, V-shaped neckline in ochre and sea-green, and with red border. Wide fringed ochre sash. Sea-green and whitish-ochre side-flap. Side-slit. Ochre and sea-green lining of the robe, and black, sea-green and red undergarment with ochre and red cuffs. Sea-green, pinkish-ochre and pink floral design of the robe. Black flower-embroidered shoes with ochre soles. White hands.

Cf. nos. 190–192 above. – Represents the black *Ch'ang* style. The boots belong to the *Hua chan hsüeh* group which is a variety of the *Kuan hsüeh* one and worn by military officers.

202–205 Liu t'ang i

202 24 × 9 cm*

204 31 × 7 cm

203 31 × 7 cm

205 24 × 10 cm

Red (nos. 202–204) or black (no. 205) tunic with V-shaped neckline, tight sleeves with greenish-ochre or reddish-white cuffs and wide, fringed light-ochre sash with red tint. Black or sea-green collar with azure or red border and black or sea-green hem with border in azure, sea-green and light-ochre or in red and light-ochre. Fringed undergarment in light-ochre with red or sea-green tint. Embroidered black shoes and ochre soles. Reddish-white hands. Detachable ochre heads (nos. 203–204) with red tint. Black contour of the face and black “double-moustache”. Fringed black hair.

Military dress, worn by *Wu sheng*. Nos. 202–204 represent the red style – *Hung liu t'ang i*; and no. 205 the green one – *Lü liu t'ang i*. The patterned shoes belong to the *Hua chan hsüeh* group, worn by military officers.

206 Wu jen i

24 × 9 cm

Man with bare upper ochre body, red trousers, black-patterned shoes and ochre soles. Red sash with rosette and loin-cloth in black, blue and light-ochre. Part of fringed ochre undergarment below the cloth. Two long tassels in blue, black and ochre, hanging down from the waist.

Cf. no. 200 above. – The boots – *Kuan hsüeh* – themselves indicate that the wearer is a civil or military officer. In this case the latter.

207 Pa kua i

34 × 13 cm*

Long ochre robe with wide sleeves and the Eight Diagram-pattern in black. Black wristbands with horizontal winding design in ochre and framed by sea-green border. The *Yin yang* pattern in black and bluish-green on the back of the robe. Sea-green sash and tassels in sea-green and light-violet with red embellishments as well as red gourds. Black hem of the robe with violet border and central winding ochre pattern. Ochre shoes and thick soles with red and black design. Detachable ochre head with black full-beard, hair and pointed plait. Red face. Light-ochre diadem with embellishments in red, sea-green and pink. Lotus-crown in light-ochre, red, pink and sea-green. In front of the diadem, a circular pompon-design with a crescent, supporting a big pompon.

The Eight Diagram Robe is worn by Taoists, military strategists or persons possessing magical powers (Scott p. 151).

208 Seng i

24 × 14 cm*

Red robe with V-shaped neckline and wide sleeves, ochre undergarment, trousers and boots. Black sleeves of the undergarment. Robe patterned with thin ochre lines. Whitish hands.

Buddhist robe.

209 Hua ch'ang

24 × 14 cm*

Three-quarter length sea-green robe with wide sleeves, side-slit, black shoes and thick ochre soles. Floral design in pinkish-ochre, red and sea-green. Black wristbands with red upper border. Ochre lining

and undergarment. Frontal rectangular section showing the bare upper ochre body. A black ribbon with rosette around the chest. Ochre trousers with sea-green flower-design and hem with red and ochre border. One arm without hand.

Cf. nos. 190–192 above. – Military dress, worn by *Wu sheng*.

210 Li T'ieh-kuai i

24 × 9 cm*

Black jacket with bluish hem and sea-green embroideries. Wide sleeves with light-ochre and red design. Red and ochre wristbands. A gourd in orange, red and sea-green on the back. Red sash with tassels. Bare upper ochre body. A fringed tiger-skin in ochre and black around the waist. Short light-brown trousers and ochre legs and feet as well as footwear. Whitish hands, though one made of paper. One leg bent to indicate running. – Mended.

Li T'ieh-kuai, one of the Eight Immortals, is usually depicted with his iron crutch and gourd, containing magic medicines. He is, among other things, emblematic of sick people (Werner: 1 pp. 343–344 and cf. no. 120 above).

211 Han Chung-li i

24 × 13 cm*

Red jacket with wide sleeves and black and ochre wristbands and hem. The character *Shou* – longevity – in sea-green on the sleeves and in black on the back. Bare upper ochre body and black sash with tassels. A tiger-skin in ochre, sea-green and red around the waist. Green trousers, partly covered by a skirt in ochre, pink, red and orange. The character *Shou* – longevity – on the back of the skirt. Red shoes and thick ochre soles with circular black embellishments. Whitish hands.

Chung-li Ch'üan or *Han Chung-li*, one of the Eight Immortals, is usually depicted with his feather-fan or the peach of immortality (Werner: 1 pp. 344–345 and cf. no. 120 above).

212 Huang mang

24 × 13 cm*

Almost three-quarter length ochre robe with wide sleeves, ochre lining, black undergarment, *Yü tai*

girdle in red and green with black border, and tiny shoes in red, green, black and ochre. Two dragons in light-ochre, red and sea-green and with green spots on the face on the front of the robe. Sleeves and hem of robe with wave-pattern consisting of diagonal lines in light-ochre, red, pink, green and black. Whitish hands. Wide greenish-ochre trousers. Part of two broad tassels in ochre, black and red; or in green and greenish-ochre.

Cf. nos. 184–189 above. – Represents the yellow *Mang* style worn by the Empress and portrayed by *Cheng tan*.

213–215 Ch'ang – Mang

213:1 24 × 13 cm

214 24 × 10 cm

213:2 24 × 13 cm

215 24 × 10 cm

Three-quarter length robes in red (nos. 213–214) and sea-green (no. 215) with wide (no. 213) and tight (nos. 214–215) sleeves, wide trousers and tiny shoes. Whitish hands.

213:1 Robe, buttoned in front, with side-slit and floral design in light-ochre and sea-green. Frontal rectangular ochre patch with black rosette. Broad wristbands with flower-design in ochre and red and sea-green foliage. Ochre, sea-green, black and red upper border. Trousers and broad tassels in ochre, red, sea-green and black. Red, sea-green and ochre shoes.

213:2 On the front of the robe, two ochre, sea-green and red dragons. Sleeves and hem of the robe with wave-pattern in ochre, greenish-ochre, sea-green, light-green, red, light-pink and black. Broad tassels and black and green *Yü tai* girdle with ochre border. Red and ochre shoes.

214 Robe, buttoned at the side, with light-ochre and sea-green floral design. Sea-green undergarment with red and black wristbands. Narrow wristbands of the robe in light-ochre, sea-green, black and orange. Trousers and tassels in light-ochre, red, pink, black and greenish-ochre. Broad black hem of the trousers with light-ochre design. Red and ochre shoes.

215 Robe, buttoned at the side, with flower-design in light-ochre, pink, red and orange. Light-ochre, red and black wristbands. Red undergarment with sea-green and black wristbands. Red trousers and broad black hem with floral design in light-ochre,

red and sea-green. Light-ochre tassels with embellishments in black, light-ochre, pinkish-ochre and sea-green. Red and ochre shoes.

Cf. nos. 190–192 above. – Three robes belong to the red and green *Ch'ang* style – *Nü hua ch'ang* – *Hung se* and *Nü hua ch'ang* – *Lü se* – and one (no. 213:2) represents the red *Mang* style (cf. nos. 184–186 above) – *Hung mang*.

216 P'u i

23 × 10 cm*

Loose three-quarter length green robe with narrow sleeves and floral design in red and ochre. Red back-rosette. Ochre undergarment with black design. Red trousers with broad hem in green, black, red and sea-green. Tassels in golden-ochre, green and red; or in black, brownish-ochre, ochre, red and green. Ochre and green shoes with frontal tuft. Ochre, red and orange wristbands. Whitish hands.

Maid-servant's dress in the green style – *Lü se*.

217 Ya huan i

24 × 10 cm*

Three-quarter length sea-green robe, buttoned at the side, with tight sleeves and red trousers, black border of the robe, floral design in light-ochre, red and sea-green. Red and black wristbands. Red and black undergarment. Part of fringed sash in black and light-ochre. Light-ochre lining of the robe. Trousers, tied with black ribbon, ending in light-ochre lace with sea-green border. Rather small shoes in red and ochre with frontal tuft and embellishments in black and sea-green. Ochre socks.

Young maid-servant's dress.

218–219 Nü t'i ch'ang

218 24 × 12 cm

219 24 × 12 cm*

Two figures, identical in shape and colour-composition. Sea-green tunic with tight sleeves, black V-shaped collar and hem with red side-line, black flower-design and black and red patch on the sleeves and wristbands. Ochre sash and red trousers, tied with black ribbon around the ankles. Folded skirt with flower-design in ochre, pink, red and sea-green and

with black and green hem. Small shoes in red and black with frontal sea-green tuft and thin black soles. Ochre socks and whitish hands.

Cf. nos. 190–192 above. – Dress worn by *Wu tan*.



220 Ch'u i

22 × 9 cm

Loose three-quarter length bluish-green gown, tied on the back with red ribbon, tight sleeves with red and black wristbands, black border of the gown and side-slit. Three-quarter length ochre undergarment with red and violet embellishments. Baggy bluish-ochre to violet trousers, tied with black ribbon around the ankles. Bound feet with small shoes in greenish-ochre or in violet and blue. Ochre soles and whitish hands.

Dress worn by female cook.

221 Ch'i chuang

24 × 13 cm*

Long black robe with wide cuffs of the sleeves in light-ochre with red flowers and upper border in ochre and sea-green. Medallions with floral design in ochre, red and sea-green. Beside the medallions, sea-green leaves. Broad ochre and sea-green border and ochre and red neckerchief, knitted around the neck. Green undergarment with red and black wristbands. Black *Ch'i hsüeh* style of shoes with embellishments in red and sea-green and with a central ochre stilt. Whitish hands.

Ch'i chuang is a female *Manchu* style robe. "... *Manchu* style costume with the *liang pa t'ou* head-dress and *ch'i hsüeh*, the special shoes used with this costume ... The costume consists of a long one-

piece robe which opens down to the centre and has a high collar ... It is crimson and richly embroidered with a broad wave pattern around the hem. ... The sleeves proper have wide cuffs ... A large silk handkerchief is carried in the right hand ... The head-dress is decorated with long hanging silk tassels and a huge peony in the centre or alternatively a large phoenix ornament ...'' (Scott p. 216).

222-223 *Pai She i* – *Ch'ing She i*

222 24 × 11 cm* 223 24 × 11 cm*

Three-quarter length robes with rather wide sleeves, undergarment, wide trousers and small shoes. Long loose skirt with light sea-green stripes, tied around the chest with black or red ribbon. Whitish hands.

222 Light-ochre robe, undergarment and trousers.

Wristbands of the robe and of the undergarment as well as hem and tassels with black and sea-green design. Sea-green lining of the trousers. Ochre shoes with small frontal tuft in sea-green.

223 Black robe, undergarment and trousers with design in ochre, black, red and sea-green. Green lining of the trousers. Black shoes and ochre soles. Red tassel, sewn to the front of the shoes.

Cf. no. 216 above. – Robes worn by the White and the Black Snake, respectively. They are two of the main figures in the play *Pai She* (cf. no. 44 above).

224 *Hsiao i*

24 × 11 cm*

Three-quarter length light-ochre robe, buttoned at the side, undergarment and trousers. Border, hem and wristbands of the robe and hem of the wide trousers with design in light-ochre and black. Ochre tassels with design in red, sea-green and green; or in sea-green, red and black. Black and red wristbands of the undergarment. Small light-ochre shoes. Whitish hands with red tint.

Mourning garment worn by women.

225 *P'u i*

23.5 × 11 cm*

Three-quarter length black robe, trousers and undergarment. Border of the robe in violet and ochre, or in violet and light-ochre. Broad wristbands of the rather wide sleeves in light-ochre, red, black and blue.

Wristbands of the undergarment in blue, red and black. Light-ochre hem of the wide trousers. Ochre tassels with design in red, ochre, green and black. Small shoes in ochre, black and sea-green. Whitish hands.

The black *P'u i* style – *Hei se* – worn by female servants.

226 *Tsui fan i*

24 × 11 cm*

Red robe, buttoned at the side, with rather tight sleeves and light-ochre and sea-green buttons and lining. Wide red trousers and light-ochre and light sea-green tassels with black fringe. Small black shoes with ochre soles. Whitish hands.

Red prison-dress worn by women and similar in style to the *P'u i*.

227 *Shu t'ou nü i*

24 × 12 cm*

Red jacket, buttoned at the side, with rather narrow sleeves, light-ochre and black border and wristbands. Foldable sleeves and trousers showing light-ochre arms and legs. Sea-green lining and light-ochre undergarment. Wide bluish-green trousers. Pink socks and small red shoes with ochre soles. The hem of trousers in light-ochre, black and red. Whitish hands.

Woman's dressing-gown.



228-230 *Ch'ing i*

228 24 × 12 cm

230 25 × 12 cm

229 25 × 12 cm*

Three-quarter length robes in black, buttoned at the

side (no. 228) or in front (nos. 229–230), with wide sleeves. Wide ochre trousers with sea-green stripes. Small shoes in black, ochre and green; or in black, ochre and sea-green. Whitish hands.

228 Green and ochre border of the robe, ochre sash, tied around the chest. Trousers with black and ochre hem and greenish-ochre and green tassels with black and ochre border. Ochre and slightly greenish-ochre undergarment.

229 Light-ochre and sea-green border, lining and wristbands of the robe. Light ochre and black tassels. Black outline of the face and ochre neck. Black hair in *Liu Hai* style. Big hair-knot with blue and red ribbon and hair-ornaments in light-ochre, ochre, red, blue and pink. One hand missing.

230 Cf. no. 229 above. – Without head.

Black dress worn by women, portrayed by *Ch'ing i* and *Cheng tan*.

231–232 Tsao i

231 24 × 12 cm

232 24 × 12 cm*

Long black robe, buttoned at the side, with V-shaped collar in blue and ochre, tight sleeves and ochre sash. No. 231 with side-slit, ochre and green lining and red trousers. Black boots with ochre soles. Whitish hands.

Black dress worn by official servants.



233 Tsao i

25 × 11 cm

Long light-bluish robe, buttoned at the side, black trousers, ochre socks, black shoes and ochre soles. Narrow sleeves and whitish hands.

Cf. nos. 231–232 above. – Blue dress worn by official servants.

234–235 T'ai chien i

234 24 × 13 cm

235 24 × 13 cm*

Full-length light-ochre robe with V-shaped collar in black and ochre, tight sleeves with black and red wristbands. Border with ochre, red and sea-green floral design. Broad black-framed girdle in light-ochre with floral design in red, pink, sea-green and light-ochre. Broad fringed sash in green, light-green, greenish-ochre, sea-green and red. Black circle on the back of the robe. Ochre and greenish-ochre lining and red trousers. Black hem with floral design in light-ochre, red, pink and sea-green and red upper border. Black shoes and high light-ochre soles. Whitish hands.

Dress worn by eunuchs.



236–239 Ma shang chin

236 25 × 11 cm

238 25 × 11 cm

237 25 × 11 cm

239 25 × 11 cm

Green jacket with V-shaped black collar, tight sleeves with black wristbands and black hem with red border. Side-slit. Fringed light-ochre sash and red trousers with black and light-ochre hem. Black boots with greenish-ochre embellishments and ochre soles. Whitish hands.

Riding-costume worn by soldiers.

240–243 Lung t'ao

240 25 × 13 cm*

242 25 × 13 cm

241 25 × 13 cm

243 25 × 13 cm

Full-length red robe with side-slit, red and light-ochre lining, tight sleeves with black wristbands, dragon-

design in light-ochre, red, black and sea-green, and hem and sleeves with wave-pattern in light-ochre, red, sea-green and black. Brownish hem of the robe. Whitish hands.

Dragon robe worn by four men – *Lung t'ao* – who escort the commander-in-chief and represent his military forces (Scott p. 156).



244–245 *Hei pan tzu i*

244 21 × 12 cm*

245 21 × 12 cm

Long black robes, buttoned at the side or on the front, with wide sleeves, greenish-blue lining, side-slit, black boots and ochre soles. Whitish hands with red tint.

244 Robe with frontal rectangular patch in green and red, and red undergarment with black wristbands. Red and ochre hem. – Damaged.

245 V-shaped ochre and sea-green collar and border. Red and pinkish-ochre sash with embellishments in green, light-green and light-ochre. Black-style robe worn outside the compound.

246–247 *Ts'o tzu i*

246 18 × 10 cm*

247 18 × 9 cm

246 Green robe, buttoned in front, with tight sleeves, pinkish-ochre and red cuffs, ochre and black tiger-skin cape around the shoulders, red rosette and ochre sash. Red gourd and black, red and green tassels on the back. Design of the robe in pinkish-ochre, red and green. Tiger-skin around the waist. Skirt with wave-patterned hem in green, red, pink and ochre. Red trousers and black boots with green

design and ochre soles. Whitish hands, of which one is holding a sword made of paper.

247 Green robe with tight sleeves, ochre cape around the shoulders, red gourd on the back, black and green tassels and ochre sash. Red and green cuffs. Design of robe in black, green, ochre and greenish-ochre. Hem with wave-pattern in light-ochre, red and green. Red trousers and black boots with green design and thick ochre soles. White hands.

Dress worn by dwarfs.



248 *Hsiao hei pan tzu i*

17 × 8 cm

Three-quarter length black robe, buttoned at the side, with V-shaped light-violet collar, light-violet and ochre lining and side-slit. Red trousers, ochre socks, black shoes and ochre soles. Whitish hands.

Cf. nos. 244–245 above. – Black dress worn by children.

249 *Hsiao hua ch'ang*

17 × 9 cm*

Three-quarter length red robe with wide sleeves, frontal rectangular patch with red rosette, side-slit, greenish-blue or blue lining, and flower-design in red, sea-green and light-ochre with pink tint. Black and ochre wristbands. Wide ochre trousers, embroidered in ochre, red and sea-green. Light sea-green and ochre hem. Black shoes and thick ochre soles. Whitish hands.

Cf. nos. 190–192 above. – *Ch'ang* robe worn by children.

250 Hsiao wu ch'ang

16 × 9 cm*

Three-quarter length violet robe with skirt, tight sleeves, ochre sash and lining and light-ochre and red floral design. Black border and light-ochre and red cuffs. Red trousers and black boots with thick ochre soles. Whitish hands.

Cf. nos. 190–192 above. – Military *Ch'ang* robe worn by children.

251 Hsiao lung p'ao

17 × 10 cm*

Red robe with wide sleeves, light-ochre and red dragon-design, *Yü tai* girdle and design in light-ochre, red, sea-green and black. Hem and wristbands with wave-pattern. Black shoes and thick light-ochre soles. Whitish hands.

Cf. nos. 184–186 above. – Dragon-robe of the *Hung mang* style worn by children.

252 Hai tzu i

18 × 7 cm

Red trousers and bare upper ochre body and feet. Black sash with ochre tint. Green and ochre upper part of the trousers. Green and ochre hem. Whitish hands.

Child with bare upper body.

253:1–3 T'u tzu i

253:1 16 × 8 cm

253:3 29 × 12 cm

253:2 22 × 8 cm

253:1 Black jacket and bluish trousers with drab tint. Red ribbon, tied around the ankles. Jacket with violet border, red sash and cloth around the waist. Wide sleeves and ugly ochre hands, one disproportionately large. Black and ochre shoes with violet embellishments.

253:2 Cf. no. 253:1 above. – Red and ochre ribbon around the ankles. Green and violet embellishments of the shoes. Greenish-blue trousers. Ochre lining of the jacket and violet undergarment.

253:3 Cf. nos. 253:1–2 above. – Black jacket with wide sleeves and floral design in white, red, light-violet and light-blue. Light-blue border and bluish-white

253:1



253:3



embellishments. Red and pink sash and cloth around the waist. Only one enormous white hand with light-blue section. Bluish-white and greenish-white trousers. Pink ribbon, tied around the ankles. Pinkish-white feet and slippers in trellised white with embellishments in light-green, blue, violet, pink and red.

Dress worn by humpbacks.

254–257 Ma tso tzu

254 18 × 14 cm

256 11 × 21 cm

255 19 × 21 cm

257 11 × 14 cm

254 Green robe with rather tight sleeves and design in light-ochre, red, pink and black. Green trousers and black boots with thick ochre soles. Ochre hands holding a white lance with red tassel. Green undergarment with red and ochre cuffs.

254



255



255 Light-ochre robe with rather tight sleeves and design in green, light-green, greenish-ochre, ochre, light-ochre, red, pink and black. Ochre undergarment with pink and red cuffs. Red trousers, tied

with green ribbon around the ankles. Red cape around the shoulders. On the robe, a demon-head in red, black and green. Small red, black and ochre shoes. Ochre hands holding a black and brownish-black lance.

256 Only the upper body wearing a whitish-violet robe with pink, red and black design. Red trousers. Holding a drab sword with red hilt.

257 Cf. no. 256 above.

Equestrians.



258–264 Chan ma

258 23 × 25 cm

259 20 × 28 cm

260 20 × 28 cm

261 22 × 28 cm

262 24 × 28 cm

263 21 × 28 cm

264 20 × 28 cm

Rod attached to each figure. Movable legs and tail. Black hoofs.

258 Red body and black tail. Green harness with embellishments in light-ochre, green and black. Light-ochre saddle with green contour and reddish spot. Black and ochre mane and light-ochre muzzle.



259 Light-ochre body and fixed black tail. Light sea-green harness with brownish tint. Embellishments in light-ochre, reddish-ochre, red, pink, sea-green, green and blue. Black-enframed red saddle with red and sea-green embellishment with brownish tint. Black mane. One leg made of paper.



260 Cf. no. 258 above. – Saddle with black and brown frame and border. Red and pinkish-ochre seat of the saddle. Fixed black tail and light-ochre hoofs with black spots.



261 Black horse with light-ochre tail and hoofs. Ochre mane and muzzle. Sea-green harness with embellishments in light-ochre, pink, red and sea-green. Light-ochre saddle with reddish spot. Sea-green seat and contour of the saddle.



262 Light-ochre horse with black tail. Black and ochre mane and green harness with embellishments in light-ochre, green, red and black. Light-ochre saddle with red spots and green contour.

263 Light-ochre horse with black mane and tail. Sea-green harness with embellishments in light-ochre and red. Light-ochre saddle with red spots



263

and sea-green contour. Sea-green seat of the saddle. One leg made of paper.

264 Red horse with black mane and tail. Sea-green harness with embellishments in light-ochre and black. Light-ochre saddle with sea-green and



264

greenish-ochre contour. Sea-green seat of the saddle. Light-ochre muzzle. Chargers.



265

265 Ch'i lin
20 × 25 cm

Light-green unicorn, covered with small dark dots. Red and light-ochre harness and light-green saddle with light-pink to red border. Bluish light-green seat of the saddle and black contour. Part of one foreleg in brown with dark spots and foldable hoof. Movable legs and rod attached to the body.

The unicorn itself and its appearance is a very auspicious omen and it is emblematic of longevity and

righteous government (Morgan pp. 8–10 and Williams pp. 409–411).

266 **Missing.**



267

267 Niu
16 × 25 cm

Red body and black and drab hoofs. Movable part of one foreleg. Two ochre horns, one with black end. One extra whitish third horn with red top. Movable legs and rod attached to the body.

Due to the part played by the ox during the Spring Festival, it became the symbol of spring and agriculture (Morgan p. 59 and Williams pp. 299–301).



268

268 Lu
18 × 20 cm

Light-ochre body and green harness with red and light-ochre embellishments. Red saddle with green and light-green border. Light-ochre seat of the saddle with floral design in red and ochre. Black and ochre hoofs of the forelegs. Part of one hindleg replaced by one made of purple and brown paper. Movable legs and rod attached to the body.

The deer is an emblem of longevity. It is also the only animal being able to find the fungus of immortality and is thus believed to live to a very great age. Parts of its horns are made into pills and eaten in order to prolong life (Morgan p. 65 and Williams pp. 114–115).



269 **Lao hu**
11 × 22 cm

Brownish-white body and pink mouth. Forehead with the character *Wang* – King. Movable tail, body and legs. Rod attached to tail and head, respectively.

The tiger “is taken as the emblem of magisterial dignity and sternness ... Just as the dragon is chief of all aquatic creatures, so is the tiger the lord of all land animals” (Williams pp. 394–396).

270 **Missing.**



271 **Ch’ing Lung Men**
55 × 22 cm

Black and light-ochre gate with black doors. Doors with light-violet border and light-ochre top. Above the door, a tiger-head. Above the gate, voluted clouds in light-ochre and light-pink. Three parts, sewn to each other. – Slightly damaged.

The Black Dragon Gate is on the left side of the stage and represents the exit. Cf. no. 272 below.

272 **Pai Hu Men**
52 × 24 cm

Ochre and sea-green gate. Black doors with bluish-violet border. Red top of the doors. A tiger-head above the doors. – Damaged and mended.

The White Tiger Gate is the entrance of the stage and is placed on the right side. Cf. no. 271 above.

273 **Ta ku pan**
11 × 3 cm

Instrument consisting of five wooden pieces, tied together.

Castanets accompanying the drum.

274:1–3 **Nü pao chin k’uei**

274:1 11 × 7 cm

274:3 11 × 8 cm

274:2 11 × 8 cm

274:1 Black outline of face, red mouth and ochre neck. Black hair in *Liu Hai* style. Greenish-ochre head-dress with crescent-shaped crown. Pompons and *Tz’u ku yeh* in black, light-ochre, pink and greenish-ochre. Back-flap in red, greenish-ochre, light-ochre and black, and greenish-ochre side-tassel with circular red ornament. – Damaged.



274:2 Cf. no. 274:1 above.



274:3 Light-violet face with red eyebrows and mouth. Ochre neck. Light-ochre head-dress with

embellishments in black, light-ochre and light-violet. Black back-flap with violet border and design in violet, red and light-ochre.

Gilded head-dress worn by women. It is characterized by crescent-shaped crown, pompons and the black *Tz'u ku yeh* ornament as well as by the demon-head on the upper part of the back-flap.



275:1

275:1-7 Huang hua kao k'uei

- | | |
|-----------------|------------------|
| 275:1 14 × 7 cm | 275:5 8 × 5.5 cm |
| 275:2 14 × 7 cm | 275:6 12 × 6 cm |
| 275:3 14 × 7 cm | 275:7 14 × 7 cm |
| 275:4 14 × 7 cm | |

275:1 Black outline of face, red mouth and ochre neck. Black hair in the *Liu Hai* style with hair-knot and side-stripe, tied with red ribbon. Artemisia-shaped head-dress in light-ochre with light-green and light-violet ribs. Central red rib. Light-violet back-tassels with embellishments in red, light-violet and light-ochre and two long ones in light-ochre and red.

275:2 Black outline of face, red mouth and ochre neck. Black curly hair with two knots and side-



275:2

stripes. Light-ochre head-dress with embellishments in light-ochre, red, pink and green. Back-flaps with demon-head in light-ochre, red, green and pink.

275:3 Cf. no. 275:1 above.

275:4 Cf. no. 275:2 above.



275:5

275:5 Red face and neck. Circular cobolt ear-ornament and rectangular head-dress with tassels in cobolt, light-ochre and red.

275:6 Cf. no. 275:1 above.

275:7 Cf. no. 275:1 above.

Head-dress worn by fairies.

276:1-2 Shuai k'uei

- | | |
|------------------|------------------|
| 276:1 12 × 9 cm* | 276:2 12 × 9 cm* |
|------------------|------------------|

276:1 Black outline of face, red mouth and ochre neck. Black hair in the *Liu Hai* style. Circular ear-ornament. Light-ochre head-dress with pompons in light-ochre, red, bluish-white, green and light-violet, and red spire with violet lower border and light-violet and whitish-violet base. Light-ochre, red, black and violet embellishments of the head-dress. *Tz'u ku yeh* together with light-ochre and red pompons. On the top of the head-dress, a light-green and sea-green bird with red beak. Light-ochre back-flap with floral design in red and light-violet and with light-violet and light greenish-violet border. Ochre side-tassel.

276:2 Cf. no. 276:1 above. - Black side-strips of hair. Ochre and red spire of the head-dress with dark lower border and black base. Pompons and other embellishments in black, red, orange and greenish-orange. *Tz'u ku yeh* with greenish-orange pompons. On the top of the head-dress, a light-

ochre and red bird. Light-orange back-flap with greenish-orange border.

Head-dress with pompons and spire worn by female commander-in-chief.

277:1-4 Lao Sheng Mu k'uei

277:1 13 × 7 cm 277:3 9 × 7 cm

277:2 13 × 7 cm 277:4 15 × 10 cm



277:1

277:1 Ochre outline of face and ochre neck and hair with side-stripe. Ochre wrinkles on the forehead and the cheek. Close-fitting black head-dress with long pointed flap. Flap with ochre, red and black floral design and with ochre and red inner border. Red frontal pompon.



277:2

277:2 Whitish outline of face and whitish neck and hair with side-curl. Light-violet fillet, tied around the head, with red and pink pompon and embellishments in red and light-violet. Lotus-crown. Lotus in violet bowl with light-ochre brim and red base as well as pink design. At the base of the lotus-crown, a light-ochre dragon-head. Black flap with flower-design in red and ochre and with light-violet border.



277:3

277:3 Ochre, partly reddish, outline of face, ochre wrinkles, hair and side-stripe. On the top of the head, the Pearl of the Dew in red, ochre and green. Orange lotus-crown with pointed black flap. Lotus in green stand with drab base. Flap with red, pink, light-ochre and green floral design.



277:4

277:4 Black outline of face, red mouth and light-ochre neck. Fringed black frontal hair and pointed plait. Lotus-crown and light-ochre back-flap. Red and pink lotus in violet bowl with black border. Pompons and crescent in black, red, pink and light-ochre. Border of flap in black, red, pink and light-ochre. Two back-tassels in light-ochre and red; or in light-ochre and green.

Head-dresses worn by the Saintly Mother – *Sheng Mu* – which is but another name for *Pi Hsia Yüan Chün*, the First Princess of Purple and Azure Clouds. She presides at childbirths (Werner:1 pp. 373–375, and cf. no. 143 above).

278:1-5 Hua mien tan

278:1 8 × 7 cm*

278:4 8 × 7 cm

278:2 8 × 7 cm

278:5 8 × 7 cm

278:3 8 × 7 cm

278:1 Red face and ochre neck. Black hair, side-stripe and knots, tied with red ribbon. Floral hair-ornaments in whitish, red and light-violet.



278:2

278:2 Green and violet face with red eyebrows and mouth. Light-ochre neck. Red hair, side-stripe and knots. Floral hair-ornaments in light-ochre and light-violet.



278:3

278:3 Light-brown face and neck. Ochre double-neck. Black eyebrows, hair in *Liu Hai* style and big knot, tied with red ribbon. Beautiful hair-ornaments as, for instance, butterfly and flowers in light-ochre, ochre, red, sea-green, black and violet. – Mended.



278:4

278:4 Whitish-violet face and whitish neck. Black hair, side-stripe and knots, tied with red ribbon. Floral hair-ornaments in white and light-violet with pink tint.



278:5

278:5 Golden-ochre face and ochre neck. Black hair and knot, tied with ribbon. Ochre and red floral hair-ornaments.

Hua mien tan or *Hua tan* is one of the *Tan* character-types. They represent women of often dubious morals.

279:1–6 Ch'ing i

279:1 7 × 6 cm

279:2 12 × 6 cm

279:3 12 × 6 cm

279:4 9 × 6 cm

279:5 12 × 6 cm

279:6 12 × 6 cm



279:1

279:1 Black outline of face, ochre oval around the eye and ochre neck. Smiling red mouth. Black hair and knot, tied with red ribbon. Red and ochre hair-ornaments.

279:2 Black outline of face and ochre neck. Black hair and big knot, tied with ribbon. Light-ochre hair-pins as well as other hair-ornaments. Light-ochre and black tassels. – Damaged.



279:3

279:3 Cf. no. 279:2 above.



279:4

279:4 Black outline of face and ochre neck. Black hair in *Liu Hai* style, fringed side-stripe and knot, tied with red ribbon. Light-ochre and violetish-ochre tassels with rosette. – Damaged.



279:5

279:5 Black outline of face and ochre neck. Black hair and knot as well as ochre hair-ornaments. – Damaged.

279:6 Black outline of face and ochre neck. Black hair and knot, tied with ochre ribbon. Ochre hair-pins. Fringed black tassel. – Damaged.



279:6

Ch'ing i is the *Tan* character-type representing good and dignified women.



280:2



280:5

280:1–5 **Hua tan**

280:1 7 × 6 cm

280:2 7 × 6 cm

280:3 9 × 6 cm

280:4 8 × 7 cm

280:5 8 × 7 cm

Black outline of face and ochre neck. Black hair, side-stripe (except no. 4) and knot, tied with ribbon. Red, ochre and light-ochre hair-ornaments. – No. 280:1 damaged.

Cf. no. 278 above.

281:1–5 **Ya huan**

281:1 9 × 6 cm

281:2 10 × 9 cm

281:3 9 × 6 cm

281:4 10 × 7 cm

281:5 12 × 6 cm

281:1 Ochre face with black eyes and eyebrows, circular red spot on the cheek and smiling red mouth. Bald red and ochre head with short black plait, tied with red ribbon. Fanciful hair-ornaments in red, ochre, black and green.

281:2 Black outline of face and light-ochre neck.



281:1



281:2



281:4



281:5

Light-ochre oval around the eye. Black hair in *Liu Hai* style, side-stripe and long pointed vertical plait, tied with red ribbon. A beautiful flower-arrangement in red, pink, pinkish-ochre, light-ochre and light sea-green on the top of the head.



281:3

281:3 Black outline of face and ochre neck. Circular red spot on either cheek and a small red point between the black eyebrows. Red and reddish-ochre lines around the pupils. Bald head with black plait, tied with red ribbon. Fanciful floral hair-ornament in red, pink, orange, black, light-violet and sea-green.

281:4 Black outline of face and light-ochre neck. Light-ochre oval around the black eye. Black hair in *Liu Hai* style, side-stripe and long pointed vertical plait, tied with red ribbon. Beautiful floral hair-ornament in golden light-ochre, light sea-green, red and greenish-violet.

281:5 Light-pink face with light-ochre neck and circular red spot on the cheek. Almost bald head with

two hair-knots and vertical plait, tied with red ribbon. Fringed fillet in light-violet and red. Flower-design in red, pink, light sea-green and light-violet on the top of the head. Light-violet and light sea-green back-rosette.

Ugly and beautiful servant-maids.

282:1-6 Feng kuan

282:1 12 × 6 cm

282:4 11 × 7 cm

282:2 12 × 7 cm

282:5 11 × 7 cm

282:3 11 × 6 cm

282:6 13 × 7 cm

282:1 Ochre outline of face, black eye, red mouth and ochre neck. Light-ochre head-dress with circular crown, pompons and phoenixes in ochre, red, black and violet. Black and brownish-ochre tassels.



282:2

282:2 Black outline of face, black eye, red mouth and ochre neck. Black hair in *Liu Hai* style and knot. Head-dress with circular crown, pompons and phoenixes in red, orange, light-ochre, ochre, brownish-ochre and black. Red side-tassel and vio-

letish-ochre back-tassels with embellishments in light-ochre, red and violet.

282:3 Black outline of face, black eye, red mouth and ochre neck. Black hair in *Liu Hai* style and knot. Head-dress with circular crown, pompons and phoenixes in light-ochre, red and violet. Fringed red back-tassel with embellishments in light-ochre, red and violet.



282:3



282:4

282:4 Black outline of face, laughing red mouth, black eye and eyebrow, ochre oval around the eye, circular red spot on the cheek and ochre neck. Black hair in *Liu Hai* style and knot. Head-dress with circular crown, pompons and phoenixes in light-ochre, red, black and violet. Fringed red back-tassel with embellishments in light-ochre, red and violet.

282:5 Sea-green face with red mouth and eyebrows. Ochre neck and red hair. Head-dress with circular crown, pompons and phoenixes in light-ochre, red, black and sea-green. Fringed light-ochre back-tassel with red tint and black embellishments.



282:5



282:6

282:6 Black outline of face, red mouth and ochre neck. Black hair and knot. Head-dress with circular crown and phoenixes in light sea-green, red, black and light-ochre. Orange and red back-tassels.

Feng kuan – the Phoenix head-dress – is worn by women of high rank such as Empresses and princesses.

283:1–3 *Lao tan*

283:1 8 × 6.5 cm

283:3 8 × 6.5 cm

283:2 8 × 6.5 cm

283:1 Black outline of face and ochre neck. Black hair and circular close-fitting head-dress with high semicircular front in light-ochre, ochre, red, sea-green and violet. Sea-green and light-ochre side-tassels. Short side-stripe of hair.



283:1



283:3

283:2 Cf. no. 283:1 above. – Ochre outline of face and ochre neck. Ochre hair and side-stripe.

283:3 Black outline of face and whitish neck. Circular close-fitting head-dress with high semicircular front in light-ochre and black and with embellishments in blue and light-ochre. A loop of hair on the top of the head.

Lao tan portray old women.

284:1–4 *Ch'ou tan*

284:1 9 × 7 cm

284:3 10 × 6 cm

284:2 9 × 7 cm

284:4 6.5 × 7 cm

284:1 Black outline of face, ochre oval around the black eye, red square with central black point behind the eye, and ochre neck. Black hair in *Liu Hai* style and hair-knots, tied with red ribbon, and floral design in light-ochre, red, sea-green and violet.



284:1

284:2 Cf. no. 284:1 above. – Damaged.

284:3 Light-ochre face with circular red dot on either cheek and one on the forehead, black eyes and eyebrows, red mouth and ochre neck. Black hair, side-stripe and knot. Fillet in light-ochre, red, pink, sea-green and light-violet. A pointed light-ochre crown on the back of the head-dress. A rosette in light sea-green, light-ochre and light-violet on the top of the head.



284:3

284:4 Black outline of face, red mouth, ochreish eyelid and ochre neck. Black hair and knot. Fringed black side-tassel and back-tassel. Floral hair-design in red, orange and green.

Ch'ou tan portray female clowns.



284:4



285

285 Lao tan

6.5 × 7.5 cm

Wrinkled light-orange face and bluish-brown hair. Broad fillet in pinkish-ochre, red and black. Hair-ornaments in orange, pink, red, violet and black.

Cf. no. 283 above.

286:1–2 Lao ch'ou tan

286:1 8.5 × 6 cm

286:2 8 × 6.5 cm



286:1

286:1 Black outline of face, ochre oval around the eye, black eyebrow and ochre neck. Black hair, side-stripe and hair-knots. High semicircular front of the head-dress in light-ochre, red and violet. Circular ear-ornament in light-ochre, red and blue. Light-ochre, red and violet hair-ornaments.

286:2 Cf. no. 283:1 above. – Ochre oval around the black eye and circular red spot on the cheek. Old female clowns.

287:1–9 Juan lo mao

287:1 10 × 8 cm

287:6 16 × 8 cm

287:2 10 × 8 cm

287:7 16 × 8 cm

287:3 10 × 8 cm
 287:4 20.5 × 8 cm
 287:5 10.5 × 7.5 cm

287:8 17 × 7.5 cm
 287:9 10 × 9 cm

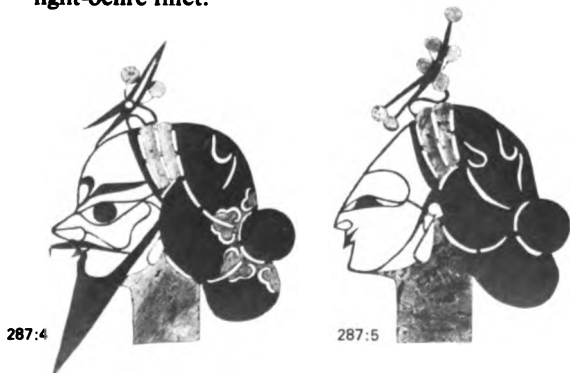
Juan lo mao is a fillet in various colours, tied around the head. Frontal *Tz'u ku yeh* ornament.



287:1 Black outline of face, black eyebrow, ochre oval around the black eye, circular red spot on the cheek, open red mouth, ochre teeth and ochre neck. Big circular red and pink ear-ornament. Black hair and knot and whitish-ochre and light-green fillet.

287:2 Cf. no. 287:1 above. – Light-ochre oval around the eye and light-ochre neck. Circular red ear-ornament and whitish-ochre and light-violet fillet.

287:3 Red face, black eyebrow and eye and ochre neck. Circular light-ochre and light-green ear-ornament. Black hair and knot and light-green and light-ochre fillet.



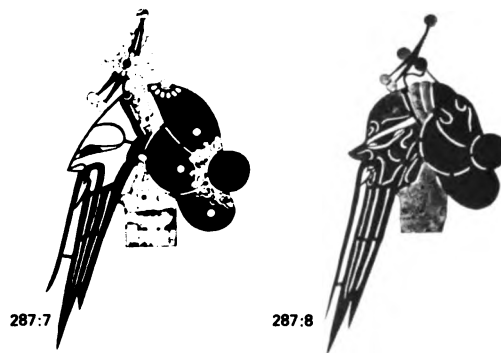
287:4 Black outline of face, pointed moustache, goat-tee and side-burn and light-ochre neck. Black hair and knot and whitish-ochre and light greenish-vio-

let fillet. Green and light-violet hair-ornaments. Frontal ornament with pompons.

287:5 Black outline of face and ochre neck. Black hair and knot. Light-ochre and light-green fillet. Frontal ornament with light-ochre pompons.

287:6 Black outline of face, black hair and knot, long hanging moustache, three wisps and side-burn. Light-ochre neck. Broad fillet in light-ochre and light-green. Light-ochre and red hair-ornaments. Frontal ornament with light-ochre pompons and red and green design.

287:7 Cf. no. 287:6 above.



287:8 Red face, black hair and knot, hanging moustache, three wisps and side-burn. Light-ochre neck. Whitish-green and green fillet and frontal ornament with light-ochre and red pompons.



287:9 Sea-green face with red eyebrows, pointed up-turned moustache, short beard and tuft of hair on the chin. Light-ochre neck. Black hair and knot, whitish-ochre hair-ornament and fillet in sea-green, light-ochre and red. Leaf-shaped red and pink tuft

of hair at the ear. Frontal ornament with red and light-ochre pompons.

Juan lo mao worn by *Wu sheng*.

288:1-6 Wu hsiao sheng chin

288:1 11 × 8 cm* 288:4 10.5 × 8 cm*

288:2 10.5 × 7.5 cm* 288:5 12 × 9 cm*

288:3 10 × 8 cm* 288:6 12.5 × 9 cm*

288:1 Black outline of face and light-ochre neck.

Black hair and tight close-fitting head-dress with crescent crown in light-ochre, sea-green, red and pink. Frontal pompon-design and *Tz'u ku yeh* with pompons. Red back-rosette and red side-tassels with circular ornament in violet or in greenish-ochre. A light-ochre zig-zag design with pompons in pink, red, blue and bluish-ochre on the top of the head-dress.

288:2 Cf. no. 288:1 above. – Head-dress in light-ochre, black, sea-green, violet and red. Red and ochre side-tassels with circular green ornament. Two vertical light-ochre wings on the top of the head-dress.

288:3 Black outline of face, light-ochre oval around the eye and ochre neck. Head-dress (cf. also no. 288:2 above) in light-ochre, violet, black, red, ochre and green. Red and ochre side-tassels with circular bluish or violet ornament.

288:4 Black outline of face and ochre neck. Black hair and close-fitting light-ochre head-dress with veil-shaped crown in black, light sea-green and pink. Black bats on the crown. Frontal pompon-design and zig-zag and wing-like design with pompons on the top of the head-dress. Circular ochre and red ear-ornament.

288:5 Cf. no. 288:4 above. – Black outline of face and ochre neck. Black pointed moustache, goatee, tuft of hair on the chin and side-burn. Black hair. Head-dress in light-ochre, black, violet, sea-green and light-brown. *Tz'u ku yeh* ornament with pompons in red, pink, light-ochre and light sea-green. Crown with the character *Shou* – longevity – in black. Circular pink and red ear-ornament.

288:6 Red face and ochre neck. Black hair. Close-fitting cap with crescent crown in black, sea-green, light-ochre, pink and brownish-ochre. Red back-rosette and side-tassels in light-ochre and green or

in light-ochre and greenish-blue. Frontal pompon-design, and, on the top of the head-dress, zig-zag design with pompons.

Head-dress worn by *Wu hsiao sheng*.

289:1-6 Nü fan Chiang

289:1 16 × 9.5 cm* 289:4 18 × 10 cm*

289:2 18 × 9.5 cm* 289:5 16.5 × 10 cm*

289:3 18 × 9.5 cm 289:6 15.5 × 8.5 cm*

Close-fitting head-dress with one or several rows of pompons, *Tz'u ku yeh* ornament, sometimes high semicircular crown, two long pheasant-feathers, back-tassel and, always, two tiger-tails.

289:1 Black outline of face and ochre neck. Black hair in *Liu Hai* style. Red head-dress with tassels and pheasant-feathers in ochre, red, black, light-green and brownish-ochre. Embellishments in light-ochre, bluish-green, violet and red.

289:2 Black outline of face and ochre neck. Black hair and knot, tied with red ribbon. Two light-ochre, sea-green and red hairpins. Embellishments in light-ochre, red, pink, light-green and light-violet.

289:3 Cf. no. 289:2 above.

289:4 Black outline of face and light-ochre neck. Black hair in *Liu Hai* style and light-ochre head-dress with embellishments in light-ochre, black, red and light-green.

289:5 Black outline of face and ochre neck. Black hair in *Liu Hai* style. Light-ochre head-dress with embellishments in ochre, brown, black, red, sea-green, light-ochre and greenish-ochre.

289:6 Black outline of face and ochre neck. Red head-dress with embellishments in black, red, pink, orange, green and violet.

Head-dress worn by rebellious female commanders-in-chief.

290:1-2 Nü fan Chiang

290:1 17 × 10 cm 290:2 17 × 10 cm*

290:1 Sea-green face and ochre neck. Head-dress with embellishments in light-ochre, black and pink. Light-ochre and red side-tassels and back-tassel and pheasant-feathers in light-ochre, black, red and light-violet. Black back-rosette.

290:2 Cf. no. 290:1 above. – Red face and light-ochre

neck. Head-dress with embellishments in violet, light-ochre, red and pink.

Cf. no. 289 above. – Head-dress worn by *Hua mien* portraying rebellious female commanders-in-chief.

291:1–6 Feng mao

291:1 17 × 7.5 cm* 291:4 17 × 7.5 cm
291:2 17.5 × 8 cm* 291:5 16 × 8 cm
291:3 17.5 × 8.5 cm 291:6 16 × 8 cm

Feng mao is a close-fitting circular head-dress with long pointed back-flap, black back-rosette, pompon-design and circular floral ear-ornament.

291:1 Black outline of face and ochre neck. Black hair in *Liu Hai* style. Red cap with back-flap in red, sea-green, light-ochre and black. Embellishments of the head-dress in light-ochre, light sea-green and red. Red and pink ear-ornament.

291:2 Cf. no. 291:1 above. – Flap in red, light-ochre, light-green and black. Embellishments of the head-dress in light-ochre, orange, red, black and light sea-green. *Tz'u ku yeh* ornament with pompons. Ochre and light sea-green ear-ornament and side-tassels.

291:3 Cf. no. 291:2 above. – Green cap and flap in green, red, ochre and black. Light-ochre and red ear-ornament and side-tassels.

291:4 Cf. no. 291:1 above. – Light sea-green cap and flap in light sea-green, red, light-ochre and black.

291:5 Red face and light-ochre neck. Bluish-green cap and flap in bluish-green, red, black and light-ochre. The embellishments of the head-dress in light-ochre, red, pink, green, greenish-ochre and violet. *Tz'u ku yeh* ornament with pompons. Violet and ochre ear-ornament and side-tassels.

291:6 Cf. no. 291:5 above. – Light-grey face and pink cap with flap in pink, light-blue, light-ochre, red and black. Embellishments of the head-dress in light-ochre, pink, red, green and greenish-ochre. Light-ochre and light-blue ear-ornament and light-blue and blue side-tassels.

Feng mao – the Wind cap – worn by women.

292:1–9 Wen lao sheng chin – Wen hsiao sheng chin

292:1 16 × 6.5 cm 292:6 9.5 × 7.5 cm
292:2 8 × 7 cm 292:7 8 × 7 cm

292:3 8 × 6 cm
292:4 9 × 6.5 cm
292:5 9 × 6.5 cm

292:8 8 × 7 cm
292:9 9 × 8 cm

Close-fitting black cap with folded rectangular or crescent crown. Black outline of face and ochre, light-ochre or whitish neck.



292:1 Flat close-fitting black cap in bluish-green and ochre with folded rectangular crown. Red back-rosette. Black hair, long hanging moustache, three wisps and side-burn.

292:2 Cf. no. 292:1 above. – Bluish-green border of the cap. Black hair, pointed moustache, goatee, side-burn and tuft of hair on the chin.

292:3 Cf. no. 292:2 above. – Light-green and ochre border of the cap. Black hair, pointed upturned moustache, side-burn, short goatee and tuft of hair on the chin.

292:4 Cf. no. 292:1 above. – Cap with blue border and frontal whitish ornament. Whitish neck and black hair and side-burn.

292:5 Circular close-fitting black cap with crescent crown in orange and ochre. Frontal ochre ornament. Ochre and greenish-ochre border of the cap and orange back-rosette. Brownish-ochre side-tassel.

292:6 Cf. no. 292:5 above. – Light sea-green and red head-dress. Red and ochre side-tassels with circu-



292:6

lar ornament in green and greenish-ochre. Red and ochre border of the cap. Above the ear on the back of the head-dress, circular light sea-green ornament with undulated light-ochre border.



292:7

292:7 Cf. no. 292:5 above. – Ochre oval around the eye. Head-dress with embellishments in light-ochre, red, sea-green, violet and black. Circular ornaments in red and light-ochre or in green, red and light-ochre. Red back-rosette and red and light-ochre side-tassels with circular ornament.

292:8 Cf. no. 292:7 above.

292:9 Cf. no. 292:7 above. – Head-dress in light sea-green, black, light-ochre, red and pink. Ornaments in light-ochre, red, pink and light sea-green. Red and pink border of the cap. Red and light-pink side-tassels with circular ornament.

Cf. no. 288 above. – Head-dresses worn by *Wen hsiao sheng* and *Wen lao sheng*.

293:1–6 *Hua lo mao*

293:1 11 × 10 cm* 293:4 10.5 × 9.5 cm

293:2 11 × 10 cm* 293:5 9.5 × 6 cm*

293:3 10.5 × 9.5 cm* 293:6 10 × 5 cm*

293:1 High decagon head-dress with pompons and

big top-knob in black, sea-green, red and light-ochre. *Tz'u ku yeh* ornament with red and light-pink pompons. Tiny black back-rosette. Leaf-shaped tuft of hair at the ear in red and light-pink. Light-ochre neck and sea-green face with red eyebrows, pointed upturned moustache, short beard and tuft of hair on the chin.

293:2 Cf. no. 293:1 above. – High hexahedral cap with pompons and big top-knob in black, red and light-ochre. Green back-rosette and circular red and pinkish-ochre ear-ornament. Greenish-blue face, red eyebrows and mouth and ochre neck.

293:3 High decagon cap with pompons and big top-knob in red, black, green and light-green. Green back-rosette. Circular green and light-green ear-ornament. *Tz'u ku yeh* ornament with green and light-green pompons. Black outline of face, ochre oval around the eye and light-ochre neck. Circular red spot on the cheek and open red mouth with visible tongue and ochre teeth.

293:4 Cf. no. 293:3 above. – High decagon head-dress with pompons and big top-knob in sea-green, red, pink and black. Red back-rosette. *Tz'u ku yeh* ornament with red and light-pink pompons. Circular red and light-pink ear-ornament. Black outline of face, ochre neck, ochre oval around the eye and circular red spot on the cheek. Open red mouth with visible tongue and ochre teeth.

293:5 Close-fitting red cap with high oval trellised crown in black, red, green and ochre. *Tz'u ku yeh* ornament with light-ochre pompons. Green and ochre border of the cap. Green and ochre back-tassels and circular ear-ornament. Ochre face and black hair, crescent-shaped moustache and tuft of hair on the chin.

293:6 Cf. no. 293:5 above. – Close-fitting black cap with high trellised crown. Ochre and violet border of the cap. *Tz'u ku yeh* ornament with red, pink and ochre pompons. Red back-rosette. Circular red and pink ear-ornament. Ochre face and black hair, crescent-shaped moustache and tuft of hair on the chin.

Lo mao head-dress occurs in various styles. It can be soft, hard, plain and decorated. *Hua lo mao* represents the decorated style. The shape of the crown can be decagon, hexahedral or oval and trellised. *Hua lo mao* is worn by *Wu sheng*.

294:1-5 Wu lao sheng chin

294:1 16 × 8 cm

294:4 18 × 10 cm

294:2 16 × 8 cm

294:5 18 × 10 cm

294:3 16 × 9 cm



294:1

294:1 Close-fitting cap with crescent-shaped crown in light-ochre and black. Frontal pompon-design and zig-zag pattern on the top in light-ochre and green; or in black, light-ochre, pink, red, green and light-ochre. Green and light-ochre ornaments with undulated light-ochre and red border. Red back-rosette. Side-tassels in red and light-pink or in red and ochre. Tassels with circular green ornament. Black outline of face and ochre neck. Black hair, three wisps and tuft of hair on the chin.

294:2 Cf. no. 294:1 above. – Light-ochre outline of face, neck, hair and beard.



294:3



294:4

294:3 Close-fitting cap with veil-shaped crown. *Tz'u ku yeh* ornament, frontal pompon-design and zig-zag pattern in black, red, pink and sea-green. Sea-green and violet side-tassels with red and black

ends. The character *Shou* – longevity – on the crown. Blue and violet border of the cap. Circular red and light-pink ear-ornament. Black hair, long hanging moustache, three wisps, tuft of hair on the chin and side-burn. Ochre neck.

294:4 Close-fitting black cap with quadrilateral crown. Frontal ochre and red pompon-design. Head-dress with floral design in red, light-ochre and green. Black, green, red and light-orange border of the cap. Frontal circular ornament in dark-purple and ochre with pink tint. Red back-rosette and black and ochre side-tassels. Light-pink face and light-ochre neck. Black hair, eyebrows, long hanging moustache, three wisps, side-burn and tuft of hair on the chin.

294:5 Cf. no. 294:4 above. – Light-ochre eyebrows and beard.

Head-dress worn by old people portrayed by *Wu lao sheng*.

295:1-4 Feng mao

295:1 17 × 8 cm

295:3 17 × 8 cm

295:2 17 × 8 cm

295:4 18 × 10 cm

295:1 Close-fitting cap in red with long pointed back-flap in red, ochre, black and green, frontal pompon-design in light-ochre, red, pink and light-orange. Black back-rosette. Ochre face and black hair, three wisps and side-burn.



295:1



295:2

295:2 Cf. no. 295:1 above. – Head-dress in light-orange, red, black and ochre. Back-flap in light-orange, green, green with brown tint, black and ochre. Frontal pompon-design in light-ochre, red, green, light-green and light-orange. Ochre neck

and red face with triangular ochre field above the eye. Black hair, three wisps and side-burn. 295:3 Cf. no. 295:1 above. – Black full-beard.



295:4 Close-fitting cap with long back-flap in light-orange, red and light-ochre. Black back-rossette. Circular ear-ornament and frontal pompon-design in black, light-ochre, green, light-green, red, pink and light-orange. Black outline of face, bushy eyebrows and full-beard. Ochre neck.

Feng mao head-dress – the Wind cap – worn by old men and portrayed by *Lao sheng*.

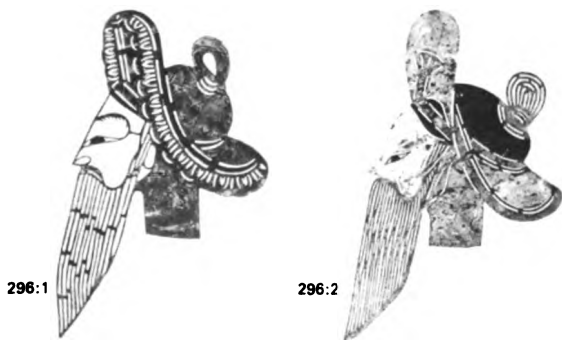
296:1–4 *Ts'ao mao*

296:1 13 × 7 cm 296:3 8.5 × 8 cm

296:2 12 × 7 cm 296:4 8.5 × 8 cm

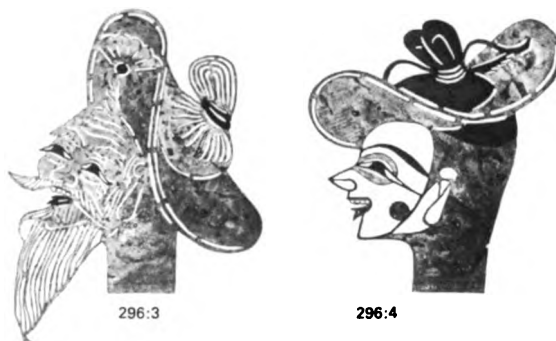
296:1 Ochre outline of face, ochre neck and bristled full-beard. Broad-brimmed head-dress in ochre with opening on the top of the crown allowing the hair to come out and forming a loop. Fringed black border of the head-dress.

296:2 Cf. no. 296:1 above. – Light-ochre neck, hair



and beard. White face with light-pink cheek. Light-ochre head-dress with green border. Black crown with green border and loop of hair.

296:3 Light-ochre face with golden-ochre eyebrows and light-ochre hair and bristled full-beard. Open red mouth with visible tongue and ochre teeth. Brownish-ochre head-dress and hair-knot, tied with red ribbon. Upturned front of the brim with green, red and light-ochre design. Green border of the brim.



296:4 Black outline of face and ochre neck with brownish tint. Ochre oval around the eye and circular red spot on the cheek. Open red mouth with visible tongue. Ochre head-dress with violet border. Black hair, tied with red ribbon.

Ts'ao mao head-dresses should originally be made of straw or grass and are, among others, worn by fishermen – *Yü weng sheng*.

297:1–2 *Fei lung mao*

297:1 15 × 8 cm* 297:2 15 × 7 cm

297:1 Light-ochre head-dress with high brim. Violet and green dragon-design on the brim. Red and black upper border of the brim. Circular light-ochre crown with black design. Top-knob in red, orange, light-ochre and green. Red back-rossette and green and greenish-ochre back-tassels. Frontal pompon-design in black, light-ochre, green, light-green, red and pink. Purple face and ochre neck. Black eyes and red mouth. Light-ochre upper eyelid. A leaf-like light-ochre field above the eyelid. Ochre hair and bristled full-beard.

297:2 Cf. no. 297:1 above. – Drab crown with black design. Violet back-tassels. Black outline of the

297:2



face and black hair, long hanging moustache, three wisps, tuft of hair on the chin and side-burn. Head-dress with dragon-design worn by the Emperor when travelling.

298:1-6 Chan mao

298:1 12.5 × 7 cm

298:4 14 × 8 cm*

298:2 12.5 × 7 cm

298:5 15 × 9 cm

298:3 13 × 7 cm

298:6 12 × 7 cm

298:1



298:1 Ochre outline of face, ochre oval around the eye, pointed moustache, goatee, tuft of hair on the chin, side-burn and neck. Open red mouth with visible tongue and ochre teeth. Ochre head-dress with high brim and conical crown ending in a fishtail.

298:2 Cf. no. 298:1 above. – Black outline of face and ochre neck. Ochre oval around the eye and black hair, pointed moustache, goatee, side-burn and tuft of hair on the chin. Ochre head-dress with fishtail-crown.

298:3 Black outline of face and ochre neck. Black hair and knot, tied with red ribbon, pointed upturned moustache, goatee, side-burn and tuft of hair on the chin. Ochre oval around the eye. Ochre

298:3



head-dress with high brim and dark-violet and green tint. Fishtail-crown with blue-black fringe.

298:4 Light-purple face with black eyebrow and eye. Tiny black moustache and bristled light-ochre full-beard. Close-fitting light-ochre cap with broad fishtail-crown. Light-ochre and violet border of the cap. Violet, green and greenish-ochre tassels. Black, red and violet design on the crown. Frontal pompon-design in black, light-ochre, red, pink, blue and light-green. Cf. no. 383 below. – *Hua Chen-fang*.

298:5 Ochre face and neck as well as bristled full-beard, the latter with a few dark spots. Ochre and violet head-dress with broad fishtail-crown and red and ochre border. Frontal ochre ornament. Ochre back-tassels.

298:5



298:6



298:6 Light-ochre face and drab neck. Black hair and knot, tied with red ribbon, upturned moustache and tuft of hair on the chin. Open red mouth with visible tongue and ochre teeth. Green, light greenish-ochre and ochre head-dress with high brim and fishtail-crown.

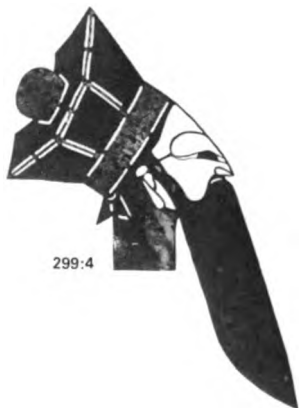
Chan mao is originally a felt head-dress worn by adults and portrayed by *Lao sheng*.

299:1-7 Chia jen chin

299:1 11.5 × 6 cm	299:5 12 × 9 cm
299:2 11.5 × 6 cm	299:6 7 × 7.5 cm
299:3 16 × 8 cm	299:7 8.5 × 7 cm
299:4 16 × 8 cm	



299:1



299:4

299:1 Quadrilateral black head-dress, bent slightly forward, with square and flat top of the crown. Violet border of the top of the crown. Light-ochre, red, green and violet floral design. Green border of the cap. Light-purple face and light-ochre neck. Black hair and knot, tied with red ribbon, pointed upturned moustache and tuft of hair on the chin. Open red mouth and ochre teeth.

299:2 Cf. no. 299:1 above. – Red, green and pink flower-design on the head-dress. Green border of the square top of the crown. Two black spots on the face. No moustache and tuft of hair on the chin.

299:3 High sextagonal head-dress in black with red back-rosette and large blue and ochre top-knob. Light-ochre border of the crown. Ochre and greenish-blue border of the cap. Ochre outline of face and ochre hair, full-beard and neck.

299:4 Cf. no. 299:3 above. – Black outline of face and ochre neck. Black hair and full-beard.

299:5 Cf. no. 299:1 above. – Quadrilateral black head-dress with square light sea-green and red top of the crown. Greenish-violet border of the cap and

red back-rosette. Frontal red tassel. Light-ochre face and ochre neck. Black side-burn and three wisps as well as tuft of hair on the chin.

299:6 Black outline of face and ochre neck. Black hair and knot and circular red ear-ornament. Light-ochre and green fillet.



299:6



299:7

299:7 Black hair, hair-knots and red ribbon. Black outline of face and ochre neck. Ochre oval around the eye and circular red spot on the cheek.

Chia jen chin represent various styles of *Chin* head-dresses worn by male and female domestics.

300:1-9 Yüan wai chin

300:1 14 × 7 cm	300:6 9 × 8.5 cm
300:2 14 × 8 cm	300:7 9 × 8 cm
300:3 13 × 7 cm	300:8 8 × 7 cm
300:4 16 × 8 cm	300:9 7.5 × 7 cm
300:5 8 × 8.5 cm	

300:1 Quadrilateral black head-dress with flat square top of the crown, red back-rosette and brown tassels with light-ochre border. Green and blue border of the crown. Ochre, red, violet and green flower-design. Red and ochre border of the cap. Frontal rectangular ochre and red ornament in violet and



300:1



300:2

ochre setting. Ochre outline of face, hair, bristled full-beard and neck.

300:2 Cf. no. 300:1 above. – Bluish-violet tassels with light-pink border. Violet and green border of the crown and red and ochre border of the cap. Frontal plume in ochre, violet, red and green. Frontal rectangular ochre ornament. Black outline of part of the face as well as ochre face and neck. Bristled ochre full-beard and tiny black moustache.

300:3 Cf. no. 300:1 above. – Green back-tassels with light-ochre border. Light-pink face, bushy red eyebrows and ochre mouth and teeth. Ochre neck. Two wisps and tuft of hair on the chin in pink, light-pink and ochre. – Mended.



300:3



300:4

300:4 Cf. no. 300:1 above. – Floral design of the crown in light-ochre, green, violet, red and orange. Red back-rosette and green back-tassels. Red and ochre border of the cap with upper undulating line in ochre and green. Frontal red and orange ornament in green, black and ochre setting. Black outline of face and ochre neck. Bushy eyebrows and full-beard in black.

300:5 Cf. no. 300:1 above. – Short frontal flap and flower-design of the crown in red, ochre, green and black. Red back-rosette and black back-tassels with ochre border. Black outline of face and ochre neck. Black hair, pointed upturned moustache and goatee. Red mouth and ochre teeth.

300:6 Cf. no. 300:1 above. – Light-ochre contour of the crown and floral design in light-ochre, red, light-pink and violet. Bluish-green border of the cap. Red back-rosette and black back-tassels with light-ochre border. Black outline of face and ochre



300:5



300:6

neck. Ochre oval around the eye and black hair, pointed moustache, goatee, side-burn and tuft of hair on the chin.

300:7 Cf. no. 300:1 above. – Head-dress; cf. no. 300:6 above. Light-ochre outline of face, light-ochre neck, pointed moustache, goatee, side-burn, hair and tuft of hair on the chin. Red mouth and light-ochre teeth. Light-ochre oval around the eye.

300:8 Cf. no. 300:1 above. – Violet border of the cap. Floral design of the crown in red, orange, ochre, dark-ochre and brownish-violet. Red back-rosette and dark-brown back-tassels. Frontal circular violet ornament in reddish-ochre setting. Ochre outline of face and ochre oval around the eye, ochre neck, hair, pointed moustache, goatee, side-burn and tuft of hair on the chin. – Slightly damaged.



300:8



300:9

300:9 Cf. no. 300:1 above. – Undulated border of the crown. Light sea-green crown with design in light-ochre, red and ochre. Light-ochre border of the cap. Red back-rosette. Ochre face and black hair, pointed upturned moustache, goatee, side-burn and tuft of hair on the chin. Red mouth and ochre teeth.

Yüan wai chin head-dress is worn "by wealthy, retired officials, and elderly military officers" (Halson p. 35).

301:1-5 Wu tu

301:1 56 × 3.5 cm

301:2 26 × 9 cm

301:3 15 × 10 cm

301:4 13 × 8.5 cm

301:5 16 × 4.5 cm



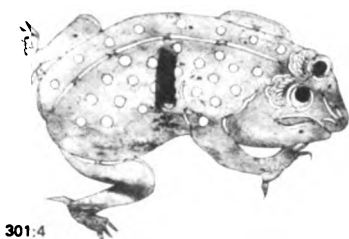
301:1 Light-ochre and red snake with movable head, scales and tail. Head and tail in red and reddish-ochre. Rod attached to head and tail, respectively.



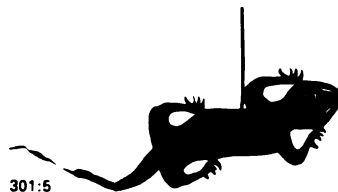
301:2 Centipede in red, orange, ochre and greenish-ochre. Dark-blue and brownish-ochre tail. Movable tail and upper body.



301:3 Light-pink scorpion with violet tint. A few legs with brownish tint. Red tip of tail. – Mended.



301:4 Frog in light-pink with violet tint. – Mended.



301:5 Dark-brown gecko with black claws. Rod attached to the body.

Nos. 301-320 occur in the play *Hun yüan ho* (cf. no. 72 above). – The Five Poisonous Reptiles are supposed to “counteract pernicious influences”. The group of reptiles here differs somewhat from that described by Williams pp. 185-187. Here they represent demons.

302:1-8 Pa Hsien

302:1 15.5 × 6 cm*

302:5 13 × 7 cm*

302:2 15 × 7 cm*

302:6 10 × 7 cm*

302:3 15 × 6.5 cm*

302:7 13 × 7 cm*

302:4 13 × 7 cm*

302:8 13 × 7 cm*

302:1 *Ho Hsien-ku* – Black outline of face and ochre neck. Red mouth and circular red spot on the forehead. Black hair. Semicircular green and light-green diadem with ochre and blue Buddha sitting on a red and pink lotus and wearing a crown in ochre setting. Head-dress with long flap in red, pink, blue and bluish-white. Green and greenish-white border of the head-dress. Frontal ochre ornament. Green, red and black side-tassel.

302:2 *Lan Ts'ai-ho* – Black outline of face and ochre neck. Black hair with three knots, tied with red ribbon. Pointed black plait with ochre border. Side-stripe, tied with red ribbon. Light-ochre diadem with frontal pompon-design in light-ochre, sea-green, green, light-green and red. Hair in *Liu Hai* style.

302:3 *Lü Tung-pin* – Black outline of face and ochre neck. Black hair, long hanging moustache, three wisps and side-burn. Close-fitting black cap with rectangular folded crown. Red, ochre and light-blue design. Red and light-ochre border of the cap. Red back-rosette.

302:4 *Han Hsiang-tzu* – Black outline of face and ochre neck. Black hair, pointed moustache, goatee, side-burn and tuft of hair on the chin. Close-fit-

ting light-ochre cap with trellis-pattern. Whitish-ochre dragon on the top of the head. Frontal oval design in green, black and red. Red and ochre border of the cap and frontal ochre pearl. Large back-rosette in green and greenish-white, tied with black ribbon. Two green and greenish-white back-tassels and red back-rosette.

302:5 *Chang Kuo-lao* – Light-ochre outline of face, wrinkles, bushy eyebrows and bristled full-beard. Light-ochre cap with high semicircular front. Frontal pearl in red and design in violet, black, red and pink. Black and ochre border of the cap. Green and greenish-ochre back-rosette, tied with black ribbon. Two black and ochre back-tassels and red back-rosette.

302:6 *Ts'ao Kuo-chiu* – Black outline of face and ochre neck. Ochre oval around the eye. Red mouth and ochre teeth. Black hair, eyebrow, pointed up-turned moustache, goatee and tuft of hair on the chin. Close-fitting greenish-blue cap with light-ochre border. Red and pink ribbons, tied together on the top of the cap. Semicircular crown with two tassels. Embellishments in light-ochre, red, pink and blue.

302:7 *Chung-li Ch'üan* – Light-ochre to ochre head. Light-pink face with a few red lines. Black hair with two knots, tied with light-green ribbon. Bushy eyebrows, pointed down-turned moustache, two wisps, side-burn and tuft of hair on the chin in black. Red mouth and ochre teeth. Leaf-shaped tuft of hair at the ear.

302:8 *Li T'ieh-kuai* – Light-ochre face and neck. Black and ochre hair and plait. Curly eyebrow, moustache, short beard and side-burn in black. Leaf-shaped tuft of hair at the ear. Red back-rosette with green ornament. Diadem with crescent in light-ochre, red, pink and green.

Cf. nos. 120 and 301 above.

303:1-9 Nü pien chuang

303:1	8.5 × 7 cm	303:6	11 × 9 cm
302:2	9 × 7 cm	303:7	10 × 7.5 cm
303:3	9 × 7 cm	303:8	7 × 6.5 cm
303:4	9 × 7 cm	303:9	8 × 7 cm
303:5	11 × 7 cm		

303:1 Black outline of face and light-ochre neck. Black hair in *Liu Hai* style, curved pointed side-



303:1

stripe and hair-knot with floral light-ochre and violet ornament. A red, pink and light-ochre snake on the top of the head.



303:2



303:3

303:2 Cf. no. 303:1 above. – A light-ochre fox on the top of the head.

303:3 Cf. no. 303:1 above. – A light-ochre, black and red centipede on the top of the head. Hair-ornament in blue, violet, white, pink and red.



303:4

303:4 Cf. no. 303:1 above. – A black fox with light-ochre claws and part of the tail on the top of the head.



303:5

303:5 Black outline of face and ochre neck. Black hair in *Liu Hai* style, side-stripe, big hair-knot, tied with red ribbon, and two red, blue and light-ochre hairpins. Light golden-ochre cap with floral red design. Tassels in violet, ochre and greenish-blue.

303:6 Black outline of face and two necks sewn to the head, one neck in light-pink and the other drab-coloured. Black hair, side-stripe and plait. Circular red and pink ear-ornament. Very high and broad crown of the head-dress consisting of six parts. In front and on the back of the crown, a butterfly in light-ochre, violet, green and red. On the top, four red, green and blue pompons as well as two square light-ochre ornaments. Close-fitting black cap with embellishments in light-ochre, red and violet.



303:6



303:7

303:7 Black outline of face and ochre neck. Black hair in *Liu Hai* style and knot. Light-ochre head-dress in *Ts'ao mao* style with broad upturned brim and red and light-violet embellishments. Floral ear-ornament.

303:8 Black outline of face and ochre neck. Black hair and knot covered by small cap in light-brown,

black, red and light-ochre. Frontal ochre ornament.



303:8



303:9

303:9 Black outline of face and ochre neck. Black hair in *Liu Hai* style, side-stripe and knot, tied with ribbon.

Cf. no. 301 above. – Spirits able to transform themselves into women.

304:1–5 Hu Fa

304:1 14.5 × 9 cm

304:4 10.5 × 8 cm*

304:2 14.5 × 9 cm*

304:5 10.5 × 8 cm*

304:3 10.5 × 8 cm*

304:1 Red face with leaf-like slanting light-ochre line between the black eyebrow and eye. Black full-beard and ochre neck. A frontal floral green and light-ochre design as well as frontal light-ochre fishtail-plume on the high brim of the cap. Semi-circular crown and four light-ochre, red and pink tassels. Ochre border of the cap and frontal circular ochre ornament.

304:2 Cf. no. 304:1 above. – Light-ochre face with black contour. Frontal red fishtail-plume.

304:3 Black outline of face and ochre neck. Black hair and side-stripes. Black cap with folded crown adorned with slanting light-ochre lines and red and light-ochre *Yin yang* pattern in undulating light-blue setting. Sea-green border of the cap and red back-rosette. Frontal pompon-design in light-ochre, red and violet.

304:4 Cf. no. 304:3 above. – Black cap with square folded crown. Frontal pompon-design in light-ochre, light sea-green and red.

304:5 Red face with slanting light-ochre field between the black eyebrow and eye. Ochre neck. Black cap with folded crown adorned with slanting

light-ochre lines and red and blue *Yin yang* pattern. Blue border of the cap and red back-rossette. *Tz'u ku yeh* ornament.

Cf. no. 301 above. – The Defender of the Buddhist Faith.

305:1–5 *Shui yao*

305:1 12 × 7 cm*

305:4 10 × 7 cm*

305:2 8.5 × 13 cm*

305:5 10 × 7 cm*

305:3 7 × 8 cm

305:1 Green face and ochre neck. Red hair, plait and pointed knots. An ochre crab with black contour and pink, red and light-ochre claws on the top of the head.

305:2 Green face, red mouth and eyebrows and ochre neck. Red hair with short pointed plait. Ochre and black lobster on the top of the head.

305:3 Light-greenish and ochre head. A green, red and ochre frog on the top of the head.

305:4 Green and light-green face with red eyebrows and mouth. Ochre neck. A tortoise in light-green, light-ochre, red, black and brownish-ochre holding a light-ochre tea-pot on the top of the head.

305:5 Green cheek and chin and ochre neck. Red and pink eyebrow and red mouth. A carp in light golden-ochre, purple, red, orange, pink, green and light-brown on the top of the head. Leaf-like red tuft of hair at the ear.

Cf. no. 301 above. – Water-spirits.

306:1–9 *Yao pien nan chuang*

306:1 8.5 × 6 cm

306:6 8.5 × 9 cm

306:2 8.5 × 6 cm

306:7 12 × 11 cm

306:3 8.5 × 6 cm

306:8 12 × 9 cm

306:4 8.5 × 6 cm

306:9 8 × 6 cm

306:5 9.5 × 7 cm

306:1 Light-ochre head, black hair and hanging



306:1

pointed moustache. Cornet-like head-dress in light-green, light-ochre and red.

306:2 Cf. no. 306:1 above. – Black “double-moustache”.

306:3 Cf. no. 306:1 above.

306:4 Cf. no. 306:2 above.



306:5

306:5 Ass-head in ochre, light-green and greenish-ochre. Red contour.

306:6 Golden light-ochre and brownish-ochre goat-head with black spots and red eyebrow and mouth.



306:6

306:7 Golden light-ochre deer-head with black mane, plait and eyebrow. Red mouth and pink inside of the ears.



306:7



306:8

306:8 Light-ochre face with pink spots and light-ochre neck. Black and brownish-ochre hair, plait and two knots, tied with red ribbon. Thick up-turned moustache, side-burn, short beard and tuft of hair on the chin in black. Hair in *Liu Hai* style. Frontal crescent in red, green and light-ochre. Leaf-like black and brownish-ochre tuft of hair at the ear. An ochre, black, red and green centipede on the back of the head.



306:9

306:9 Black outline of face and light-ochre neck. Ochre oval around the eye and circular red spot on the cheek. Light-ochre head-dress with red, sea-green and pink design. An opening allowing the black hair and a loop of hair, tied with red ribbon, to be seen on the top of the head-dress. Frontal brownish frog with light-ochre claws.

Cf. no. 301 above. – Spirits able to transform themselves into men.

307 Chin Hua Niang Niang

16.5 × 9.5 cm*

Black outline of face and ochre neck. Red mouth and

black hair in *Liu Hai* style. Elaborate head-dress with three rows of pompons, semicircular crown, two tiger-tails, pheasant-feathers and back-flap in light-ochre, light-violet, red and black. A light-ochre and red flower on the top of the head. *Tz'u ku yeh* ornament with two red pompons. Blue and ochre side-tassels.

Cf. no. 301 above. – *Chin Hua Niang Niang* or *Chin Hua Fu Jen* is a Cantonese girl worshipped in South China.

308:1–9 Yao

308:1 16.5 × 10 cm*

308:6 16.5 × 10 cm*

308:2 16.5 × 10 cm*

308:7 17 × 10 cm*

308:3 16.5 × 10 cm*

308:8 17 × 10 cm*

308:4 16.5 × 10 cm*

308:9 17 × 10 cm

308:5 16.5 × 10 cm*

308:1 Black outline of face and ochre neck. Black hair in *Liu Hai* style. Close-fitting red cap with black back-rosette, ochre and black tiger-tails as well as pheasant-feathers and back-tassel in red, ochre, green, black and drab. Pompon-design in red, ochre, greenish-blue and violet. Frontal circular ornament and *Tz'u ku yeh* with pompons. On the back of the cap, a light-brown scorpion with black and red dots and lines. Green and greenish-ochre side-flap. Circular green, purple and ochre ear-ornament.

308:2 Cf. no. 308:1 above. – Black fox on top of cap.

308:3 Cf. no. 308:1 above. – Light-ochre fox on top of cap. Two necks – one in ochre – and ochre side-flaps. – Mended.

308:4 Cf. no. 308:1 above. – Ochre and green snake with partly red contour on top of cap. Red, ochre and green back-flap and pheasant-feathers.

308:5 Light-ochre face painted in green and blue. Light-ochre neck. Red hair in *Liu Hai* style, side-burn and plait. As to diadem, cf. no. 308:1 above. Two light-ochre and black tiger-tails and two ochre pheasant-feathers. Circular ear-ornament and on top of head, a frog in greenish-ochre, greenish-blue and red.

308:6 Cf. no. 308:5 above. – Light-brown face with light-ochre oval around the eye and ochre neck. Black hair in *Liu Hai* style, side-stripe and plait. Two light-ochre and black tiger-tails and two light-ochre pheasant-feathers. Diadem with pom-

pon-design in black, red, pink, green, light-green and violet. *Tz'u ku yeh* with pompons. Ochre gecko on top of head.

308:7 Cf. no. 308:5 above. – Ochre face and neck. Red hair, plait, bushy eyebrows, side-burn, pointed downturned moustache, tuft of hair on the chin and two long pointed wisps. Two ochre and black tiger-tails and two ochre pheasant-feathers. Diadem with pompon-design in ochre, red, pink, green and violet. Circular ear-ornament and leaf-like tuft of hair at the ear. *Tz'u ku yeh* with pompons. A centipede in light-brown, black, light-ochre and green on the head.

308:8 Ochre face with golden-brown eyebrows and brown pointed downturned moustache, side-burn and four saw-toothed wisps. Brown hair. Two ochre and black tiger-tails and ochre pheasant-feathers. Circular ear-ornament and leaf-like tuft of hair at the ear. Violet ear-ring. Diadem with pompon-design in red, pink, ochre, green, violet and light-orange. *Tz'u ku yeh* with pompons.

308:9 Cf. no. 308:8 above. – Light-ochre neck and light-brown face with light-ochre field above the eye. Black hair with plait, eyebrow, side-burn, pointed downturned moustache, tuft of hair on the chin and four saw-toothed wisps. Two light-ochre tiger-tails with black spots and two light-ochre pheasant-feathers. Circular ear-ornament and leaf-like tuft of hair at the ear. An indistinguishable animal on the head.

Cf. no. 301 above. – Spirits.



309

309 Hu tieh

11 × 18 cm

Light-brown body with black contour. Movable wings in ochre, pink, light-blue and black.

Cf. no. 301 above. – The butterfly, a popular subject in Chinese art and literature, is emblematic of joy (Williams pp. 50–51).



310

310 Hu li

6 × 21.5 cm

Brownish-black body with light-ochre belly and claws. Partly movable tail.

Cf. no. 301 above. – The fox is said to be able to assume human shape and to be emblematic of longevity and craftiness (Morgan p. 65 and Williams pp. 198–200).

311 Hu li

6 × 21.5 cm

Light brownish-ochre fox with partly movable tail.

Cf. nos. 301 and 310 above.



312

312 Pai Shih

11 × 8 cm

Light-drab stone with brown contour. Rod attached to the figure.

Cf. no. 301 above. – The White Stone Demon.

313 Ch'ing Shih

11 × 8 cm

Dark-brown stone with rod attached.

Cf. no. 301 above. – The Black Stone Demon.

314 Mao

8 × 24 cm

Ochre body with black spots. Movable head, body,

legs and tail. Rod attached to head and tail, respectively.

Cf. no. 301 above. – There are many superstitions related to the cat as protecting silkworms and chasing off evil spirits (Williams pp. 57–58).



315:1

315:1–2 Chi – Hsiung chi

315:1 8 × 18 cm

315:2 8.5 × 10 cm

315:1 Red, ochre and brownish-black hen with movable head, leg and back-part.



315:2

315:2 Red and drab cock.

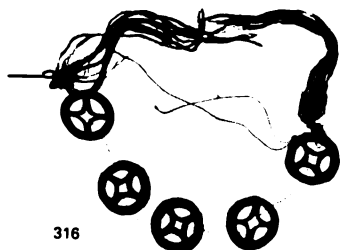
Cf. no. 301 above.

316 Chin ch'ien

20 × 3 cm

Four ochre coins on string with red and green tuft. Rod attached.

Cf. no. 301 above. – *Liu Hai* is usually depicted carrying a string of gold coins and eggs. Sometimes



316

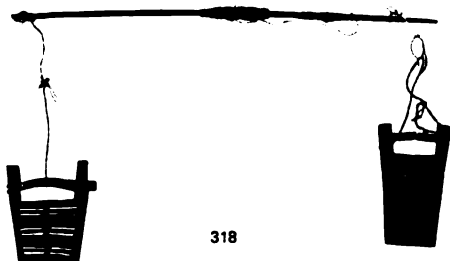
he also holds a cord with a three-footed toad at the end (Werner:1 pp. 255–257).

317 Hu li

6 × 22 cm

Drab-coloured fox with dark spots.

Cf. nos. 301, 310 and 311 above.



318

318 Shui t'ung – T'iao tzu

14 × 22 cm

Wooden drab-coloured pole and two buckets.

Cf. no. 301 above. – Water-buckets and carrying pole.



319

319 Po p'i kuei

25 × 5.5 cm

Female demon in ochre and red. Black hair with long plait. Red ribbon. Movable arms and feet. Bound feet, one missing.

Cf. no. 301 above. – Skinned demon.

320 Heng ti

8 × 9.5 cm

Ochre bamboo-flute with black ends mounted on

cloud in green, light-ochre, red, pink, orange, black and brown.

Cf. nos. 41 and 301 above. – The flute is emblematic of *Han Hsiang-tzu* – one of the Eight Immortals.

321:1–9 *Tsa chin*

321:1 17 × 10 cm*	321:6 17 × 10 cm*
321:2 17 × 10.5 cm	321:7 17 × 10 cm*
321:3 18 × 10 cm*	321:8 16 × 10 cm*
321:4 18 × 10 cm	321:9 19 × 10.5 cm*
321:5 18 × 10 cm	

321:1 Black outline of face and ochre neck. High head-dress with three rows of pompons, frontal circular ornament, *Tz'u ku yeh* with pompons, back-rosette, semicircular crown, two ochre and black tiger-tails, two ochre pheasant-feathers and circular red and pinkish-ochre ear-ornament. Embellishments of the head-dress in red, pink, green and greenish-ochre.

321:2 Cf. no. 321:1 above. – Light-brown face and ochre neck. Sea-green head-dress with embellishments in red, pink, ochre and orange. Circular ear-ornament in green and ochre.

321:3 Cf. no. 321:1 above. – Sea-green face with red eyebrows and ochre neck. Red head-dress with embellishments in green, greenish-white, red, pink, black and light-ochre. Diadem with frontal pompon-design and circular ear-ornament.

321:4 Cf. no. 321:3 above. – Light-brown face and ochre neck. Embellishments of the head-dress in red, pink, green, sea-green, light-brown, black and light-ochre.

321:5 Cf. no. 321:1 above. – Red face and ochre neck. Embellishments of the head-dress in red, pink, green, greenish-ochre, black and light-ochre.

321:6 Cf. no. 321:1 above. – Light-brown face and ochre neck. Black hair, bushy eyebrows, pointed upturned moustache, tuft of hair on the chin, side-burn and short beard. Embellishments of the head-dress in red, pink, white, green, sea-green, light-ochre and black. Leaf-like tuft of hair at the ear.

321:7 Cf. no. 321:6 above. – Sea-green face and light-ochre neck. Red hair, bushy eyebrows, pointed upturned moustache, tuft of hair on the chin,

side-burn and short beard. Light-ochre and black tiger-tails and light-ochre pheasant-feathers. Embellishments of the head-dress in green, greenish-white, white, light-ochre, red, pink and black.

321:8 Pink face with red contour and light-ochre neck. Black hair, bushy eyebrows, pointed upturned moustache, tuft of hair on the chin, side-burn and short beard. Two light-ochre and black tiger-tails and two light-ochre pheasant-feathers. Black plait. Diadem with frontal pompon-design and *Tz'u ku yeh*. Circular ear-ornament and leaf-like tuft of hair at the ear. Red back-rosette. Embellishments of the head-dress in white, red, pink, blue, light-ochre, light-brown, black and sea-green.

321:9 Cf. no. 321:8 above. – Light sea-green face with sea-green contour and light-ochre neck. Red hair with long plait, bushy eyebrows and side-stripes. Embellishments of the head-dress in white, blue, pink, red, light-ochre, sea-green and black. Circular ear-ornament.

Tsa chin head-dress worn by rebellious commanders-in-chief and portrayed by *Wu sheng*.

322:1–11 *Shuai k'uei*

322:1 20 × 12 cm*	322:7 18 × 9 cm
322:2 20 × 12 cm	322:8 11 × 14 cm
322:3 20 × 12 cm	322:9 15 × 8 cm
322:4 16 × 15 cm	322:10 15 × 7 cm
322:5 18 × 9 cm*	322:11 12 × 11 cm
322:6 18 × 9 cm	

322:1 Light-ochre face and neck. Face with red spots and lines. Light-ochre hair, long hanging moustache, three wisps, tuft of hair on the chin and side-burn. High head-dress with pompon-design, *Tz'u ku yeh* and frontal circular ornament, circular ear-ornament, quadrilateral crown, spire and back-flap. Embellishments of the head-dress in light-ochre, sea-green, red, purple, orange, black and light-brown. Light-ochre flap with green border and the character *Shou* – longevity – in black. A monster-face on top of flap. A bird in sea-green, black and light-ochre above the forehead.

322:2 Cf. no. 322:1 above. – Light-ochre outline of face and ochre neck.

322:3 Cf. no. 322:1 above. – Black outline of face and drab-coloured neck. Black hair, long hanging

moustache, three wisps, tuft of hair on the chin and side-burn.

322:4 Cf. no. 322:1 above. – Black outline of face and black hair, bushy eyebrows and full-beard.

322:5 Cf. no. 322:1 above. – Black outline of face and light-ochre neck. Light-ochre oval around the eye. Black hair, pointed moustache, goatee, tuft of hair on the chin and side-burn. Three tassels at the base of the spire. Embellishments of the head-dress in light-ochre, red, purple, green, blue, violet, black and brown.

322:6 Cf. no. 322:5 above. – Light-ochre back-flap with green and greenish-ochre border and circular design in red, pink, orange and green.

322:7 Cf. no. 322:5 above. – Light-ochre back-flap with green border and the character *Shou* – longevity – in black.

322:8 Cf. no. 322:1 above. – Black outline of face and light-ochre neck. Black hair, pointed moustache, goatee, tuft of hair on the chin and side-burn. Green, light-ochre and black bird on the forehead.

322:9 Cf. no. 322:1 above. – Black outline of face and drab neck. Light-ochre oval around the eye. Red mouth and ochre teeth. Orange head-dress with red back-flap. The latter with greenish-brown border. Side-tassel. Embellishments of the head-dress in red, black and greenish-ochre.

322:10 Cf. no. 322:1 above. – The head-dress only.

322:11 Cf. no. 322:1 above. – The head-dress only.

Shuai k'uei head-dress worn by military commanders.

323:1–11 *Tsa chin*

323:1 17.5 × 10 cm 323:7 17 × 9.5 cm

323:2 17.5 × 10 cm 323:8 17 × 9.5 cm

323:3 16.5 × 9.5 cm 323:9 18 × 9.5 cm

323:4 16.5 × 9.5 cm 323:10 16.5 × 9 cm

323:5 17.5 × 9.5 cm 323:11 12 × 11 cm

323:6 17 × 9.5 cm

Tsa chin head-dress with three rows of pompons (nos. 1, 2) or frontal diadem (nos. 3–11) and crescent crown. Two ochre and black tiger-tails and two light-ochre pheasant-feathers. Red back-rosette and circular ear-ornament in red and orange (no. 1); in green and greenish-ochre (no. 2); in light-ochre (no. 3); in ochre (no. 4); in light-ochre and purple (no. 4);

in light-ochre, purple, sea-green and pink (nos. 5–9, 11); and in purple and ochre (no. 10). Ochre oval around the eye (nos. 1–5) and *Tz'u ku yeh* (nos. 1–9).



323:1

323:1 Black outline of face and ochre neck. Red mouth and ochre teeth. Circular red spot on the cheek. Light-ochre head-dress with embellishments in red, pink, orange and green. Frontal circular ornament.

323:2 Cf. no. 323:1 above. – Sea-green head-dress.



323:3

323:3 Cf. no. 323:1 above. – Light-ochre neck and sea-green head-dress with embellishments in light-ochre, greenish-ochre, yellow, black, red and pink.

323:4 Cf. no. 323:3 above. – Light-ochre head-dress with embellishments in green, greenish-ochre, red, pink and sea-green.

323:5 Cf. no. 323:3 above. – Black hair, pointed moustache, goatee, tuft of hair on the chin and side-burn. Golden light-ochre head-dress with embellishments in green, greenish-ochre, red, purple, orange, black and light sea-green.

- 323:6 Cf. no. 323:5 above. – Sea-green head-dress with embellishments in red, pink, orange, light-ochre and black.
- 323:7 Cf. no. 323:5 above. – No ochre oval around the eye.
- 323:8 Cf. no. 323:5 above. – Black hair, bushy eyebrows and full-beard. Black head-dress with embellishments in green, ochre, red, pink, light-brown, black and sea-green.
- 323:9 Cf. no. 323:5 above. – Red face with light-ochre field between eye and eyebrow. Black hair, moustache, three wisps and side-burn. Sea-green head-dress with embellishments in red, pink, purple, ochre, light-green, greenish-ochre and black.



- 323:10 Cf. no. 323:6 above. – Pock-marked drab face. Sea-green head-dress with embellishments in ochre, pink, red, black and light-green.
- 323:11 Cf. no. 323:5 above. – Black head-dress with embellishments in green, ochre, red, pink, orange, black, light-brown, light-ochre and light sea-green. *Tsa chin* head-dress worn by rebellious generals portrayed by *Wu lao sheng*.

324:1–4 T'ai tzu mao

- 324:1 16 × 10.5 cm* 324:3 16 × 9.5 cm*
- 324:2 16 × 10 cm* 324:4 17 × 10 cm*
- 324:1 Black hair and light-ochre neck. Face painted in red, light-ochre, black and green. Diadem with frontal circular ornament and *Tz'u ku yeh*. Pompons and circular ear-ornament. The latter in green and light greenish-ochre. Light-ochre pheasant-feathers and back-flap in black, green, red and light-ochre. Red and pink tassel with circular green ornament. Small flower-shaped crown. Embel-

- ishments of the head-dress in red, pink, light-ochre, light-green, green and sea-green. Two ochre tiger-tails with black spots.
- 324:2 Ochre head with wrinkled forehead. Ochre head-dress with diadem and crown in the shape of a tiger-head. Ochre pheasant-feathers. Ochre, red and green tassel and black back-rosette. Circular ear-ornament as well as frontal circular ornament and *Tz'u ku yeh*. Embellishments of the head-dress in red, black, orange, ochre, sea-green, green and greenish-white.
- 324:3 Black outline of face and ochre neck. Light-ochre diadem and flower-shaped crown with embellishments in red, pink, green and light-blue. Pheasant-feathers in light-ochre and black and light-ochre back-flap. Light-ochre and light-blue tassel. Frontal pompon-design and *Tz'u ku yeh*. Circular ear-ornament and back-rosette. Black hair in *Liu Hai* style, Ochre and black tiger-tails.
- 324:4 Black outline of face and ochre neck. Ochre oval around the eye and circular red spot on the cheek. Black hair. Fillet with frontal pompon-design and flower-shaped crown. Pheasant-feathers and trellised tassel. Embellishments of the head-dress in red, pink, orange, green, greenish-ochre, light-ochre and sea-green. Back-rosette and ochre and black tiger-tails.
- Head-dresses worn by rebellious crown-princes.

325:1–12 Wang mao

- | | |
|----------------------|----------------------|
| 325:1 16.5 × 9.5 cm | 325:7 15.5 × 9.5 cm |
| 325:2 16.5 × 9.5 cm | 325:8 16.5 × 9.5 cm* |
| 325:3 16.5 × 9.5 cm* | 325:9 16 × 10.5 cm |
| 325:4 16.5 × 9.5 cm | 325:10 16 × 10 cm |
| 325:5 16.5 × 10 cm | 325:11 15 × 10 cm* |
| 325:6 15.5 × 9.5 cm | 325:12 15 × 10 cm |

Wang mao head-dress with rectangular or conical (no. 8) close-fitting cap and semicircular crown, frontal circular ornament and *Tz'u ku yeh* (except nos. 5, 11 and 12). Ochre tiger-tails with black spots and back-rosette in red (nos. 1, 4–7, 10–12); in green (nos. 2–3); and in black (no. 9). Pompon-design and pheasant-feathers.

- 325:1 Light-brown face and ochre neck. Black hair, bushy eyebrows, pointed downturned moustache, tuft of hair on the chin, two wisps and side-burn.

- Leaf-like black and light-brown tuft of hair at the ear. Frontal circular red ornament in green and ochre setting. Embellishments of the head-dress in ochre, red, pink, orange, light sea-green, black and light-brown.
- 325:2 Cf. no. 325:1 above. – Ochre face with red contour.
- 325:3 Cf. no. 325:1 above. – Light-ochre face with green spots and green tint. Red hair, eyebrows, pointed downturned moustache, tuft of hair on the chin, two wisps and side-burn. Leaf-like tuft of hair at the ear in red and ochre. Green and greenish-ochre ear-ring.
- 325:4 Cf. no. 325:1 above. – Black outline of face and ochre neck. Black hair, bushy eyebrows and full-beard. Circular ear-ornament.
- 325:5 Cf. no. 325:1 above. – Red face and black hair, long hanging moustache, three wisps and side-burn. Red back-tassel with circular green and ochre ornament.
- 325:6 Cf. no. 325:1 above. – Black outline of face and ochre neck. Black hair, long hanging moustache and three wisps. Embellishments of the head-dress in light-ochre, sea-green, red, pink and black. Red and pink tassels with circular ochre ornament.
- 325:7 Cf. nos. 325:1 and 6 above. – Light-ochre head, moustache and beard. Green and greenish-ochre tassels with circular ornament in red and pink or red and ochre.
- 325:8 Cf. no. 325:1 above. – Orange head with circular green spot on the cheek. Bristled orange full-beard. Green, ochre and red tiger-tails. Embellishments of the head-dress in ochre, orange, green, red, pink and black. –Damaged and mended.
- 325:9 Cf. no. 325:1 above. –Green face and red hair, pointed upturned moustache, tuft of hair on the chin, short beard and side-burn. Embellishments of the head-dress in light-ochre, red, pink, black, light-brown and sea-green. Red tassel with circular green and ochre ornament. Leaf-like red and pink tuft of hair at the ear.
- 325:10 Cf. no. 325:1 above. – Light-brown face and ochre neck. Black hair, bushy eyebrows, pointed upturned moustache, tuft of hair on the chin, short beard and side-burn. Embellishments of the head-dress in green, greenish-ochre, red, pink, sea-green and black. Leaf-like tuft of hair at the ear in black

and light-brown. Red back-tassel with circular green and ochre ornament.

- 325:11 Cf. no. 325:1 above. – Light-ochre head, hair, pointed upturned moustache, tuft of hair on the chin and goatee. Light-ochre oval around the eye. Green and greenish-ochre tassels with circular red and pink ornament. Embellishments of the head-dress in ochre, golden light-ochre, red, pink, purple, black and sea-green.
- 325:12 Cf. no. 325:11 above. – Black outline of face and ochre neck. Black hair, pointed upturned moustache, tuft of hair on the chin and goatee. Ochre oval around the eye. Red and pink tassels with circular green and ochre ornament. Embellishments of the head-dress in light-ochre, red, pink, orange, black, purple, sea-green and greenish-ochre.

Wang mao head-dress worn by rebellious kings portrayed by *Hua lien*.

326:1–3 *Tsa chin* – *Sha mao*

326:1 16 × 9 cm 326:3 16 × 9.5 cm*
326:2 16 × 9 cm*

Ochre tiger-tails with black spots.

- 326:1 Light-ochre outline of face and light-ochre neck, long hanging moustache, three wisps and side-burn. Head-dress with pompon-design, frontal circular ornament and *Tz'u ku yeh*. Circular ear-ornament and red back-rosette. Ochre and light-ochre pheasant-feathers. Embellishments of the head-dress in red, pink, purple, light-ochre, black, green and sea-green.
- 326:2 Cf. no. 326:1 above. – Black outline of face and black hair, long hanging moustache, three wisps and side-burn.
- 326:3 Black outline of face and ochre neck. Black hair, long hanging moustache and three wisps. Black head-dress with close-fitting cap and crescent crown as well as rectangular ochre fins with green border. Ochre pheasant-feathers. Red and orange side-tassel. Pompon-design. Embellishments of the head-dress in red, pink, orange, purple, black, green, greenish-white and ochre.
- Rebellious princes wearing *Tsa chin* (nos. 326:1, 2) and *Sha mao* (no. 326:3) head-dress and portrayed by *Lao sheng*.

327:1-6 *Tsa chin*

327:1 18.5 × 7 cm*

327:2 18.5 × 7 cm

327:3 17 × 8 cm*

327:4 13 × 7 cm

327:5 13 × 6.5 cm

327:6 14.5 × 7 cm*

Tsa chin head-dress with crescent crown, three rows of pompons (nos. 1-2, 6) or high frontal diadem (nos. 3-5), *Tz'u ku yeh*, frontal circular ornament, circular ear-ornament, back-rossette in red (nos. 3-6) or greenish-drab (nos. 1-2), and pompon-design.

327:1 Black outline of face and ochre neck. Black hair, long hanging moustache, three wisps and side-burn. Frontal circular red ornament in light-ochre and azure setting. Short rectangular red and pink back-flap. Embellishments of the head-dress in light-ochre, red, green, sea-green, greenish-ochre, pink, black and azure.

327:2 Cf. no. 327:1 above. - Light-ochre outline of face and light-ochre neck, moustache, three wisps and side-burn.

327:3 Black outline of face and ochre neck. Black hair, bushy eyebrows and full-beard. Black head-dress with embellishments in green, ochre, red, pink, orange, light-ochre, light-brown, black and violet. Frontal circular light-ochre ornament in ochre and violet setting.

327:4 Cf. no. 327:3 above. - Black outline of face and ochre neck. Black hair, pointed moustache, tuft of hair on the chin, goatee and side-burn. Embellishments of the head-dress in green, light-ochre, black, sea-green, red and pink.

327:5 Cf. no. 327:3 above. - Black outline of face and ochre neck. Embellishments of the head-dress in green, ochre, black, light-brown, green, red and orange. Black hair, pointed moustache, tuft of hair on the chin, goatee and side-burn.

327:6 White face and ochre neck. Black hair, three wisps and side-burn. Embellishments of the head-dress in light-ochre, black, green, red, pink, ochre and azure.

Heads with *Tsa chin* head-dress and portrayed by *Lao sheng*.

328:1-3 *Ying tsa chin*

328:1 13 × 7 cm

328:2 13 × 6.5 cm

328:3 11 × 6 cm

328:1 Black outline of face and ochre neck. High

semicircular diadem and crescent crown. Red back-rossette and circular ear-ornament. Pompon-design and *Tz'u ku yeh* with pompons. Embellishments of the head-dress in yellow, ochre, light-ochre, green, black, red and pink.



328:1



328:2

328:2 Cf. no. 328:1 above. - Embellishments in green, greenish-ochre, ochre, black, light-brown, red, pink and orange. Greenish-blue and greenish-ochre side-tassels.



328:3

328:3 Cf. no. 328:2 above. - Pink neck and close-fitting cap with crescent crown. Pompon-design in red, pink, orange, black, light-brown, violet and greenish-blue. Circular light-violet and black ear-ornament and pink and reddish-blue side-tassels. The hard *Tsa chin* head-dress worn by *Wu sheng*.

329:1-5 *Ying tsa chin*

329:1 13 × 7 cm

329:2 13 × 7 cm

329:3 12 × 7 cm

329:4 12 × 7 cm

329:5 10.5 × 7 cm

Black outline of face and ochre neck. Ochre oval

around the eye. Semicircular diadem and crescent crown. *Tz'u ku yeh*. Back-rosette in red (nos. 1, 3, 4) or in green (nos. 2, 5). Pompon-design and frontal circular ornament in red and pink (nos. 1, 5) or in light-ochre (nos. 2-4). Circular or oval ear-ornament. 329:1 Embellishments in sea-green, light-ochre, white, black, red and pink.

329:2 Light-ochre head-dress with embellishments in light-violet, black, red, pink and violetish-ochre.

329:3 Black pointed moustache, tuft of hair on the chin and goatee. Sea-green head-dress with embellishments in red, pink, black and light-ochre.



329:4

329:4 Black pointed moustache and tuft of hair on the chin. Sea-green head-dress with embellishments in red, pink, green, greenish-white and light-ochre.

329:5 Black head-dress with embellishments in red, pink, ochre, light-ochre, sea-green and light-brown. - Damaged.

The hard *Tsa chin* head-dress worn by *Ch'ou*.

330:1-5 *Ying tsa chin*

330:1 12 × 7.5 cm 330:4 13.5 × 7.5 cm

330:2 14 × 7.5 cm 330:5 13.5 × 7.5 cm

330:3 13.5 × 7.5 cm

All the heads with face painted in green (no. 1); in red (nos. 2, 3); and in brown (nos. 4-5), and with ochre neck. High head-dress with crescent crown and pompons. Back-rosette in ochre (no. 1); in red (nos. 2, 3, 5); and in green (no. 4). *Tz'u ku yeh* and frontal circular ornament. Circular ear-ornament.

330:1 Head-dress with three rows of pompons and embellishments in red, pink, light-ochre and black



330:1

on green background. Circular red and pink ear-ornament.

330:2 Cf. no. 330:1 above. - Green head-dress with embellishments in red, white, light-ochre, black, light-brown, light-green and greenish-white. Circular green and ochre ear-ornament.



330:2



330:3

330:3 Green head-dress with high diadem and embellishments in red, pink, orange, black, light-ochre, sea-green, light-green and greenish-white.

330:4 Cf. no. 330:3 above. - Red head-dress with embellishments in red, orange, ochre, light-ochre, green, sea-green and black.

330:5 Cf. no. 330:3 above. - Black head-dress with embellishments in red, pink, orange, green, sea-green, brown, light-brown and black.

The hard *Tsa chin* head-dress worn by *Hua lien*.

331:1-9 *Juan tsa chin*

331:1 17 × 8 cm

331:6 19 × 7 cm

331:2 19 × 8 cm

331:7 9 × 8 cm



331:1



331:2



331:3



331:4



331:5



331:6



331:7

331:3 18 × 8 cm

331:4 17 × 8 cm

331:5 16.5 × 8 cm

Painted face and ochre neck. High head-dress with three rows of pompons or high diadem (no. 331:6). *Tz'u ku yeh* and frontal circular ornament. Circular ear-ornament.

331:1 Ochre face with red spots. Black hair and full-beard. Head-dress with embellishments in red, orange, pink, light-ochre, light-brown, black, green and greenish-ochre.

331:2 Cf. no. 331:1 above. – Red face with light-ochre field between the eyebrow and the eye. Black hair and full-beard. Embellishments of the head-dress in green, greenish-ochre, ochre, light-ochre, light-brown, black, red and pink.

331:3 Cf. nos. 331:1 and 2 above.

331:4 Cf. no. 331:1 above. – Light-brown face with black contour. Two black wrinkles on the forehead. Black hair, pointed downturned moustache,

331:8 11 × 8 cm

331:9 11 × 8 cm

tuft of hair on the chin and two black and light-brown wisps. Embellishments of the head-dress in light-brown, black, green, sea-green, greenish-ochre, light-ochre and red.

331:5 Cf. no. 331:1 above. – Light-ochre face with faint touch of red and red contour. Red pointed downturned moustache, tuft of hair on the chin, two wisps and side-burn. Open red mouth and light-ochre teeth. Embellishments of the head-dress in red, pink, ochre, light-ochre, green, greenish-white, black and light-brown.

331:6 Red face and black hair, eyebrows, long hanging moustache, tuft of hair on the chin and three wisps. Sea-green head-dress with high diadem, red back-rosette and embellishments in red, pink, light-ochre, greenish-ochre and black.

331:7 Cf. no. 331:1 above. – White face and neck. Red spot on the forehead and red nostril. Black hair, eyebrow and short full-beard. Red back-rosette. Embellishments of the head-dress in red,

pink, azure, black, light-brown and white. – Unvarnished.

331:8 Cf. no. 331:1 above. – Red face. Embellishments of the head-dress in green, light-ochre, red, black and light-brown.

331:9 Cf. no. 331:1 above. – Brown face. Embellishments of the head-dress in red, light-ochre, black, green, greenish-ochre and light-brown.

The soft *Tsa chin* head-dress worn by *Hua lien*.



332

332 *Juan tsa chin*

11 × 7.5 cm

Ochre face and neck. Black hair. Close-fitting cap and crescent crown in black. Red back-rosette. Ochre side-tassels with circular ochre and green ornament. Two big pompons. Embellishments of the head-dress in ochre, red, green and violet. Circular red ornament in violet setting on the back of the crown.

The soft *Tsa chin* head-dress worn by *Wu sheng*.

333:1–4 *T'ai chien*

333:1 11 × 7.5 cm

333:3 9 × 7 cm

333:2 9 × 7 cm

333:4 8.5 × 7.5 cm

333:1 Cf. no. 332 above.

333:2 Light-ochre outline of face and light-ochre neck. Light-ochre wrinkles on the forehead, bushy pointed eyebrow and wrinkles on the cheek. Head-dress with close-fitting light-ochre cap and crescent and partly trellised crown. Pompons and red back-rosette. Light-ochre side-tassels with circular green ornament. Embellishments of the head-dress in red, green, black and violet. Frontal circular ornament and oval ear-ornament.



333:2



333:3

333:3 White face with faint red tint and ochre neck. Head-dress with three rows of pompons and crescent crown. Embellishments in blue, light-ochre, ochre, red, pink and green. Circular red ear-ornament and frontal circular one as well as *Tz'u ku yeh*.

333:4 Black outline of face and ochre neck. Black and brown head-dress with embellishments in ochre, green and red. Red back-rosette. Frontal big pompon and circular ornament.

Head-dresses worn by eunuchs.



334

334 *T'ai tzu mao*

11 × 7 cm

Black outline of face and ochre neck. Light-ochre nose and area around the eye. Black hair, pointed moustache, tuft of hair on the chin and goatee. Close-fitting black cap and crescent crown with embellishments in light-ochre, ochre, light-brown, green, blue, violet, red, pink and purple. Red back-rosette and light-ochre side-tassels with circular ornament in

white and blue or in blue and light-ochre. Two big pompons and dragon-head in front. Frontal circular ornament and circular ear-ornament.

Head-dress worn by upright crown-prince portrayed by *Cheng sheng*.



335:2

335:1-2 T'ai tzu mao

335:1 15.5 × 8 cm

335:2 15.5 × 8 cm

335:1 Black outline of face and ochre neck. Open red mouth and ochre teeth. Ochre oval around the eye. Black hair. High semicircular diadem and crescent crown in light-ochre, ochre, sea-green, red, pink and black. Two black flaps. One side-tassel and three fringed back-tassels in red, green and ochre. Pompon-design.

335:2 Cf. no. 335:1 above.

Head-dress worn by the crown-prince portrayed by *Ch'ou*.

336:1-7 Chuang yüan

336:1 8.5 × 8 cm*

336:5 10.5 × 8 cm*

336:2 10 × 8 cm*

336:6 9.5 × 10.5 cm*

336:3 10 × 9 cm

336:7 9 × 8 cm

336:4 8 × 7 cm*

Black outline of face, red mouth and ochre neck. Conical close-fitting black *Sha mao* head-dress with crescent crown, a rectangular (except no. 6) fin on either side and frontal circular ornament (except nos. 4 and 5).

336:1 Trellised ochre fins with sea-green border. Red back-rosette and four ochre side-flaps. Frontal pompon-design and *Tz'u ku yeh* with pompons. Embellishments of the head-dress in ochre, light-ochre, red, pink, orange, green and sea-green. String of flowers on the crown.

336:2 Trellised ochre fins with violet border. Red back-rosette. Frontal pompon-design and string of flowers on the crown. Embellishments of the head-dress in ochre, light-ochre, red, pink, dark-green and violet.

336:3 Cf. no. 336:2 above. – Trellised ochre fins with green, blue and violet border. Embellishments of the head-dress in golden light-ochre, red, pink, green, sea-green and violet.

336:4 Trellised ochre fins with green border. Red back-rosette and embellishments of the head-dress in red, ochre, light-ochre, black and light-blue.

336:5 Ochre fin with green border. Light-ochre neck and side-tassels. Embellishments of the head-dress in light-ochre, ochre and green. Light-ochre ribbon with rosette on the top of the cap.

336:6 Black fins with upturned ends. Two red and orange ribbons on top of cap and hanging on the fins. Green back-rosette and embellishments of the head-dress in ochre and green.

336:7 Trellised drab fins with violet and blue border. Red back-rosette and embellishments of the head-dress in greenish-blue, violet, ochre, red, pink and brown.

Chuang yüan – the highest graduate from the *Han Lin* academy – wearing *Sha mao* head-dress and portrayed by *Hsiao sheng*.



337

337 Chuang yüan

9.5 × 7.5 cm

Black outline of face and ochre neck. Open red mouth and ochre teeth. Ochre oval around the eye and circular red spot on the cheek. *Sha mao* head-dress with red back-rosette and circular light-ochre fins with violet border. Embellishments of the head-dress in

red, pink, light-ochre, ochre and violet on black background.

Cf. no. 336 above. – *Chuang yüan* graduate portrayed by *Ch'ou* and wearing *Sha mao* head-dress.

338:1–3 Wang mao

338:1 10 × 8 cm

338:3 9 × 7 cm

338:2 10 × 8 cm

338:1 Black outline of face and ochre neck. Conical close-fitting cap and semicircular crown. Red back-rosette and ochre side-tassel with circular green ornament. Pompon-design and other embellishments in light-ochre, black, green, red and pink.



338:2 Black outline of face and ochre neck. Rectangular cap and semicircular crown. Red back-rosette and red and pink side-tassels with blue and bluish-white ornament. Embellishments of the head-dress in very light-ochre, violet, black and red. Pompon-design and circular ear-ornament.



338:3 Black outline of face and ochre neck. Conical close-fitting cap and crescent crown. Ochre side-

tassels with circular bluish ornament. Pompon-design and circular ear-ornament and a dragon-head on the top of the cap. Embellishments of the head-dress in black, light-ochre, ochre, light-brown, red, pink and light-blue.

Wang mao head-dress worn by the King and portrayed by *Hsiao sheng*.



339:1–2 Wang mao

339:1 10 × 8 cm

339:2 10 × 8 cm

339:1 Black outline of face and light-ochre neck. Black hair, pointed moustache, tuft of hair on the chin and goatee. Rectangular black cap and semicircular crown. Pompon-design and red back-rosette. Red side-tassels with circular green and ochre ornament. Circular ear-ornament. Embellishments of the head-dress in red, pink, green, light-ochre and light-brown.

339:2 Cf. no. 339:1 above. – Red and pink side-tassels. Embellishments of the head-dress include also light-blue colour.

Cf. no. 338 above. – *Wang mao* head-dress worn by *Ch'ou*.

340:1–3 Wen kuan

340:1 10 × 7 cm

340:3 10 × 7 cm

340:2 10 × 7 cm

340:1 Black outline of face and ochre neck. Ochre oval around the eye. Black hair, pointed moustache, tuft of hair on the chin, goatee and side-burn. *Sha mao* head-dress with close-fitting black cap and semicircular crown. Trellised circular ochre fins with green border. Red back-rosette. Embellishments of the head-dress in ochre, light-ochre, red and green.



340:1

340:2 Cf. no. 340:1 above.

340:3 Cf. no. 340:1 above. – Light-ochre outline of face and light-ochre hair, pointed moustache, tuft of hair on the chin, goatee and side-burn.

Civil officials wearing *Sha mao* head-dress and portrayed by *Ch'ou*.

341:1–8 *Wen kuan*

341:1 15 × 8 cm 341:5 16 × 8.5 cm

341:2 15 × 8 cm 341:6 16 × 8.5 cm

341:3 15 × 8 cm 341:7 9 × 8 cm

341:4 15 × 8 cm 341:8 12 × 7 cm

All the heads (except no. 8) with black or light-ochre (no. 3) outline of face and ochre or light-ochre neck. *Sha mao* head-dress with conical close-fitting black cap and semicircular crown. Back-rosette in red or violet (no. 4) and sea-green (no. 7). Trellised triangular ochre fins with sea-green border. Nos. 4 and 7, however, with light-ochre and not trellised fins. Frontal rectangular (nos. 1–3, 6) or circular (nos. 5, 7) ornament in circular setting.

341:1 Black hair, long hanging moustache, three



341:1

wisps and side-burn, Embellishments of the head-dress in ochre, light-ochre, red and sea-green.

341:2 Cf. no. 341:1 above.

341:3 Cf. no. 341:1 above.



341:4

341:4 Cf. no. 341:1 above. – Ribbon with rosette on the top of the cap. Embellishments of the head-dress in ochre, light-ochre and sea-green.

341:5 Black hair, bushy eyebrows and full-beard. Embellishments of the head-dress in red, ochre, light-ochre, light-orange and sea-green.

341:6 Cf. no. 341:5 above. – One fin with light-violet border.

341:7 Black hair, bushy eyebrows, pointed moustache, tuft of hair on the chin, goatee and side-burn. Very light-ochre neck. Embellishments of the head-dress in sea-green, ochre, light-ochre, red and pink.



341:7



341:8

341:8 White face with a faint touch of red. Bristled ochre full-beard. Embellishments of the head-dress in ochre, red and blue.

Old civil officials wearing *Sha mao* head-dress and portrayed by *Lao sheng*.

342:1-3 *Chung chün mao*

342:1 15 × 7.5 cm

342:3 16 × 8 cm

342:2 15 × 7.5 cm

Light-ochre outline of face and light-ochre (no. 1) or black (nos. 2 and 3) full-beard. Light-ochre (nos. 1, 2) or ochre (no. 3) neck. Back-rosette in red (nos. 1, 2) or in green (no. 3). Hexahedral head-dress with wide brim and oblong top-knob.

342:1 Embellishments in red, pink, green, violet and black.



342:2

342:2 Cf. no. 342:1 above. – No green colour.

342:3 Black hair, bushy eyebrows and full-beard.

Embellishments of the head-dress in red, pink, ochre, black and sea-green.

Chung chün mao head-dress worn by military secretaries.

343:1-7 *Wang mao*

343:1 16 × 9 cm

343:5 10 × 9.5 cm

343:2 16 × 9 cm

343:6 10 × 9.5 cm

343:3 16 × 9 cm

343:7 11 × 10 cm

343:4 17.5 × 7.5 cm

Rectangular (nos. 1, 2) or conical close-fitting (nos. 3-7) cap and semicircular crown. Back-rosette in light-green to sea-green (nos. 1-2, 7) or in red (nos. 3-6). Pompon-design and circular ear-ornament.

343:1 Light-pink face with light-ochre field above the eye. Light-ochre neck, long hanging moustache and three wisps. Red side-tassels with circular black and brownish-ochre ornament. Embellishments of the head-dress in red, orange, black, light-ochre and sea-green.

343:2 Cf. no. 343:1 above. – Red face and ochre



343:1



343:3

neck. Black hair, long hanging moustache and three wisps. Ochre side-tassels with circular black ornament. Embellishments of the head-dress in light-ochre, black, ochre, red, pink and sea-green.

343:3 Red face with light-ochre field between the eye and the eyebrow and still another light-ochre field on one of the wisps. Black hair, moustache, three wisps and side-burn. Light-ochre neck. Light-ochre side-tassels with circular light-ochre and light-green ornament. Embellishments of the head-dress in light-ochre, black, red, pink and sea-green. Light-ochre dragon-head on the top of the cap.



343:4



343:5

343:4 Cf. no. 343:3 above. – Ochre face, neck and side-tassels. The latter with circular sea-green ornament. Black hair and full-beard. Head-dress including greenish-white embellishment.

343:5 Light-ochre face, neck and side-tassels. Red contour of the face. Tassels with circular green and greenish-ochre ornament. Embellishments of the head-dress in light-ochre, ochre, red, pink, black and light-brown.

343:6 Cf. no. 343:5 above. – Light-ochre face with

two red spots on the forehead. Ochre neck. Red and ochre or red and orange side-tassels.

343:7 Blue face with red hair, bushy eyebrows, up-turned moustache, tuft of hair on the chin, short beard and side-burn. Whitish neck and side-tassel with circular red ornament. Blue ear-ring and leaf-



343:7

like red and pink tuft of hair at the ear. Embellishments of the head-dress in white, blue, red, pink, orange and black. Blue and white dragon-head on the top of the cap. – Unvarnished.

The king's head-dress worn and portrayed by *Hua lian*.

344:1–2 Hei hsiang sha mao

344:1 13.5 × 9 cm 344:2 13.5 × 9 cm



344:1

344:1 Brownish-black face with light-ochre field above the eye and still another light-ochre field on the forehead. Black hair, full-beard and light-ochre neck. Square black cap and crown with very long upturned fins. Red back-rosette. Embellishments of the head-dress in violet, ochre and red.

344:2 Cf. no. 344:1 above. – Black-painted face.

The black *Sha mao* head-dress worn by the Prime Minister.



345:1

345:1–2 Wen hsiang sha mao

345:1 15.5 × 8.5 cm 345:2 15.5 × 8.5 cm

345:1 Pink face and light-ochre neck. Black hair, long hanging moustache, three wisps and side-burn. Conical close-fitting black cap and semicircular crown. Oblong leaf-like fins in light-ochre with black and violet border. Pompon-design and embellishments of the head-dress in light-ochre, ochre, red, pink and violet. Red back-rosette.

345:2 Cf. no. 345:1 above. – Pink face with golden light-ochre eyebrows and light-ochre neck. Golden light-ochre hair, long hanging moustache, three wisps and side-burn. Leaf-like light-brownish fins with sea-green and black border. Embellishments of the head-dress also including light-brown colour.

Sha mao head-dress worn by the Prime Minister for civilian functions.

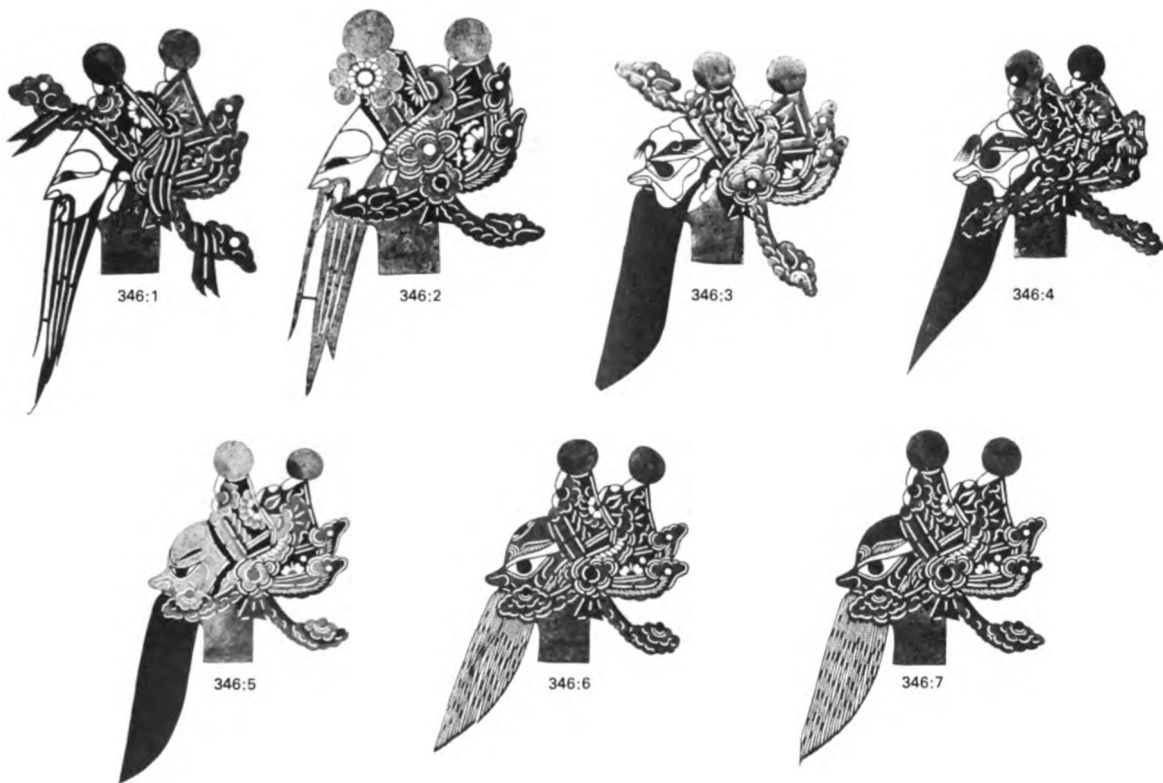
346:1–7 Wu hsiang sha mao

346:1 10 × 10 cm 346:5 17 × 9 cm
346:2 15 × 9 cm 346:6 16.5 × 9 cm
346:3 15 × 9 cm 346:7 16.5 × 9 cm
346:4 16 × 9 cm

Rectangular cap and semicircular crown. Long curved ornated fins. Pompon-design. Sea-green (no. 1) or red (nos. 2–7) back-rosette.

346:1 Black outline of face and ochre neck. Black hair, long hanging moustache, three wisps and side-burn. Embellishments of the head-dress in black, light-ochre, ochre, red, pink, orange and sea-green. Two red and orange ribbons on the cap and the fins.

346:2 Light-ochre outline of face and light-ochre



neck, long hanging moustache, three wisps and side-burn. Yellow fins. Frontal pompon-design and circular ear-ornament. Embellishments of the head-dress in light-ochre, ochre, black, red, pink, sea-green and greenish-white.

346:3 Black outline of face and ochre neck. Black hair, bushy eyebrows and full-beard. Ochre and sea-green fins. Embellishments of the head-dress in light-ochre, ochre, red, sea-green, violet and brownish-ochre.

346:4 Cf. no. 346:3 above. – Ochre neck and fins. Embellishments of the head-dress in ochre, orange, black, red, green and sea-green.

346:5 Ochre face with faint tint in red and drab neck. Black hair and full-beard. Ochre, red and green fins. Embellishments of the head-dress in ochre, black, red, orange, green and sea-green.

346:6 Light-pink face with black circle on the forehead and ochre neck. Golden light-ochre eyebrows and bristled full-beard. Fins in green, ochre and

red; or in ochre, violet and red. Embellishments of the head-dress in black, ochre, red, violet, greenish-ochre and sea-green.

346:7 Black face and ochre neck. Light-ochre eyebrows and bristled full-beard. Green, ochre and red fins. Embellishments of the head-dress in black, ochre, orange, green, sea-green, greenish-ochre and light-brown.

Sha mao head-dress worn by the Prime Minister for military functions.

347:1–6 Wang mao

347:1 14 × 8 cm

347:2 15 × 8.5 cm

347:3 12 × 9 cm

347:4 16 × 9 cm

347:5 15 × 8 cm

347:6 15 × 8 cm

Black (nos. 1–5) or light-ochre (no. 6) outline of face. Conical close-fitting (nos. 1, 5) or rectangular (nos. 2–4, 6) black cap and semicircular crown. Red back-rosette. Frontal pompon-design and big pompon. Circular ear-ornament.



347:1



347:2



347:3



347:4



347:5



347:6

347:1 Black hair, bushy eyebrows and full-beard. Ochre neck and side-tassels with circular green ornament. Embellishments of the head-dress in ochre, red, pink, orange, green, sea-green and light-brown. Dragon-head on the top of the cap.

347:2 Cf. no. 347:1 above. – Light-ochre neck and red side-tassels with circular light-green and greenish-ochre ornament. Embellishments of the head-dress in light-ochre, ochre, yellow, red, pink and sea-green.

347:3 Cf. no. 347:2 above. – Black hair, bushy eyebrows, pointed moustache, tuft of hair on the chin and goatee. Red and pink side-tassels. No ochre colour on the head-dress.

347:4 Light-ochre neck and black hair, long hanging moustache, three wisps and side-burn. Long curved leaf-shaped yellow fins. Embellishments of the head-dress in light-ochre, yellow, red, pink, sea-green and greenish-white.

347:5 Black hair, long hanging moustache and three wisps. Ochre neck and side-tassels with circular

green ornament. Embellishments of the head-dress in ochre, yellow, red, orange, green, sea-green, greenish-white and light-brown. Dragon-head on the top of the cap.

347:6 Ochre neck and long hanging moustache as well as three wisps. Green and ochre side-tassels with circular red and pink ornament. Embellishments of the head-dress in light-ochre, ochre, yellow, red, pink and light-brown.

King's head-dress worn and portrayed by *Lao sheng*.

348:1–6 Tao shih – Chiang T'ai-kung

348:1 15 × 7 cm

348:4 8.5 × 7 cm

348:2 12 × 7 cm

348:5 7.5 × 7 cm

348:3 10.5 × 7.5 cm

348:6 12 × 7 cm

Conical close-fitting cap with folded rectangular crown (nos. 1–5) or head-dress with wide brim and upturned folded rectangular crown (no. 6). Circular *Yin yang* design on the crown. Red back-rossette (nos. 1–5).



348:1



348:2



348:3



348:4



348:5



348:6

348:1 Ochre outline of face and ochre neck, long hanging moustache, three wisps and side-burn. Embellishments of the head-dress in red, light-ochre, sea-green, black and light-brown.

348:2 Cf. no. 348:1 above. – Pock-marked light-pink face and light-ochre neck. Black pointed moustache, tuft of hair on the chin, goatee and side-burn. Frontal circular ornament. Embellishments of the head-dress in black, light-ochre, ochre, red and sea-green.

348:3 Black outline of face and ochre neck. Ochre oval around the eye. Open red mouth and ochre teeth. Black hair and side-stripes. Black head-dress with frontal pompon-design and embellishments in light-ochre, red, pink and sea-green.

348:4 Black outline of face and ochre neck. Black hair and side-stripe. Embellishments of the head-dress in light-ochre, ochre, red, sea-green, black and light-brown.

348:5 Black outline of face and drab neck. Black hair, pointed moustache, tuft of hair on the chin

and short goatee. Dark-green side-tassels. Embellishments of the head-dress in drab, dark-green and pink.

348:6 Wrinkled whitish face with bristled light-ochre full-beard and whitish-ochre neck. Embellishments of the head-dress in whitish-ochre, violet, blue, red, white and black. Big top-pompon.

Nos. 1–5 represent Taoists wearing *Tao mao* head-dress, whereas no. 6 – *Chiang T'ai-kung* or *Chiang Tzu-ya* – was the most influential general at the beginning of the *Chou* dynasty. He is said to have lived between 1210 and 1120 B. C. He was worshipped as the God of Fishermen. The Taoists and *Chiang T'ai-kung* are portrayed by *Ch'ou* (Werner:1 pp. 59–65 and Werner:2 pp. 122, 146–148, 152–158, 160, 162, 170–171, 191–192, 196, 199 and 241).

349:1–2 **Ch'eng Huang**

349:1 16 × 11 cm

349:2 15 × 11 cm

349:1 Black outline of face and ochre neck. Black hair, long hanging moustache, three wisps and side-burn. *Sha mao* head-dress with conical close-fitting black cap, semicircular crown and long curved rectangular fins. Two red and pink ribbons on the cap and the fins. Embellishments of the head-dress in blue, ochre and sea-green. Bluish-green back-rosette.



349:1



349:2

349:2 Cf. no. 349:1 above. – Light-ochre face with light-red tint. Light ochre to ochre neck. Black pointed upturned moustache, tuft of hair on the chin, three wisps and side-burn. Black hair with knot, tied with red ribbon.

Ch'eng Huang – the God of Walls and Moats or the God of Ramparts and Ditches or the City God or the Celestial Mandarin – was the official protector and administrator of Chinese cities, towns and villages. In his staff, there are persons like *Pai Lao-yeh* – Sir White, *Hei Lao-yeh* – Sir Black, *Niu T'ou* – Ox-head, and *Ma Mien* – Horse-face (Werner:1 pp. 48–50 and Asiatic pp. 282–289, 378).

350:1–2 *P'an Kuan*

350:1 15 × 7.5 cm* 350:2 13.5 × 8 cm*

350:1 Cf. no. 187 above.

350:2 Violet face and pink neck. Red bushy eyebrows, pointed downturned moustache, tuft of hair on the chin, two red and pink wisps and side-burn. Violet ear-ring and back-rosette. Conical close-fitting black cap and semicircular crown with two red and pink tassels and blue and light-brown embellishments. Leaf-like red and pink tuft of hair at the ear.

P'an Kuan – the Decider of Life in Hades – recorded people's fates and assisted *Ch'eng Huang* – the City God or the Guardian of the Living and the Dead in the Otherworld. *P'an Kuan* has, however, become the general name of an attendant of a god and has been supplanted by *Chung K'uei* (Werner:1 p. 355).

351:1–9 *Hsi yu chi jen*

351:1 9 × 8 cm*	351:6 8.5 × 8 cm*
351:2 13 × 6 cm*	351:7 9.5 × 7 cm*
351:3 14 × 7.5 cm*	351:8 7.5 × 6.5 cm*
351:4 8 × 8 cm	351:9 10 × 9 cm*
351:5 8 × 7.5 cm*	

351:1 *Hsüan Tsang* – Black outline of face and ochre neck. Black hair and side-burn. Conical head-dress in ochre, black and green with high red brim. Red and ochre top-knob. Black, green and greenish-ochre border. Green back-rosette.

351:2 *Sha Wu-ching* – Drab face, neck and bald top of the head. Fringed bangs and long pointed plait in black. Red ribbon with red back-rosette around the head. Frontal upright ornament supporting a crescent. Embellishments in green, red, black and ochre.

351:3 *Sha Wu-ching* – Light-ochre face with faint touch of red and ochre neck. Black hair, curly eyebrows, moustache, short beard and side-burn. Light-brown ear-ring, leaf-like black and light-brown tuft of hair at the ear. Red back-rosette and long black plait. Red and orange back-flap. High black head-dress with sea-green design, frontal circular ornament in red and red rosette on the top of the head-dress.

351:4 *Sun Hou-tzu* – Ochre face, red nose and red circle around the eye. Ochre neck. *Sha mao* head-dress crossways in black and ochre. Two pointed leaf-like fins in black, violet and red with central red ribbon. Red back-rosette.

351:5 *Sun Hou-tzu* – Wrinkled ochre face and ochre neck. Ear-ring with circular green ornament. Turban-like head-dress in ochre with embellishments in black, brown and light-ochre. Frontal triangular greenish-blue field with circular red and ochre ornament.

351:6 *Sun Hou-tzu* – Light-brown head with black design on the forehead. Pink and red nose and area

around the eye. Cross-shaped black eye and ochre pupil. Red mouth with fringed black border. Conical ochre head-dress and circular crown. Red and pink pompon in violet setting. Circular green ear-ornament and frontal ochre crescent on red base. Greenish border of the cap. – Mended.

351:7 *Sun Hou-tzu* – Ochre face, head and neck. Part of the nose and broad field around the eye in red. Black eyes and light-ochre pupils and eyebrows. Dark-green fillet with two side-tassels and embellishments in red, orange, black, green and light-ochre.

351:8 *Sun Hou-tzu* – Light-ochre and light-orange face with red field around the black eyes. Ochre neck and light-brown head and cheek.

351:9 *Chu Pa-chieh* – Light-brown snout and ochre nose with sea-green border. Red mouth and ochre teeth. Ochre neck. Red and orange towel tied around the eyes. Red and orange back-rosette. Rectangular black head-dress with red rosette and green design.

Hsi yu chi is the famous novel by *Wu Ch'eng-en*. It accounts various adventures met with by *Hsüan Tsang* and his disciples on their way to India and their return to China. They brought back to China 657 Buddhist books, relics and pictures. The real hero of the novel is *Sun Hou-tzu* – *Sun the Monkey* (nos. 4-8). *Sha Wu-ching* or *Sha Ho-shang* (nos. 2, 3) was originally Grand Superintendent of the Manufactory Stores for *Yü Huang's* palace but was exiled to earth and joined *Hsüan Tsang*. *Chu Pa-chieh* (no. 9) was also exiled to earth where he became one of *Hsüan Tsang's* disciples. He is usually depicted with human body and pig-head (Werner: 1 pp. 462-468).

352:1-2 **Yeh kuei**

352:1 12 × 6.5 cm

352:2 7 × 6 cm

352:1 Ochre head with bald top and partly black and red contour. Long curly plait and side-stripe in black. Greenish-blue fillet with frontal ochre crescent. Circular red and ochre ear-ornament. Saw-toothed eyebrow and "double-moustache" in black.

352:2 Red face and head. Ochre neck. Black curly hair, upturned moustache, short beard and saw-



352:1



352:2

toothed eyebrow. Ochre oval around the black eye. Light-pink ear-ring. Savage devils.

353 **Missing.**

354 **Liu Hai**

11 × 6 cm

Golden light-ochre face with circular red spot on the forehead and golden light-ochre neck. Black hair in *Liu Hai* style, side-stripes and long pointed finely



354

saw-toothed plait. Light-ochre and bluish-green diadem and violet ear-ring.

Cf. no. 316 above. – *Liu Hai*, one of the Chinese Immortals.

355:1-3 **Hou mao**

355:1 14 × 8 cm

355:3 9 × 7 cm

355:2 14 × 8 cm*

Conical close-fitting cap and tent-like crown with flat top and broad side-flaps. Pompon-design and back-

rosette in red (nos. 1, 3) or in black (no. 2). Ochre neck.



355:1

355:1 Pink face with ochre triangle between the eye and the eyebrow. Bristled drab full-beard. Embellishments of the head-dress in ochre, light-ochre, red, pink, orange, black and sea-green.

355:2 Green face and ochre neck. Red bushy eyebrows, pointed downturned moustache, tuft of hair on the chin, two wisps and side-burn. Leaf-like red and pink tuft of hair at the ear and frontal pompon-design. Embellishments of the head-dress in red, pink, light-ochre, black, sea-green and light-violet.



355:3

355:3 Black outline of face. Oblong red top-knob in green and black setting. Frontal pompon-design and embellishments of the head-dress in ochre, light-ochre, black, red, pink, orange, sea-green and greenish-ochre.

Hou mao head-dress worn by the marquises.

356:1-3 **T'ao Hua Shen – T'u Ti Yeh**

356:1 10 × 7 cm*

356:3 11 × 8 cm*

356:2 11 × 7.5 cm*

356:1 Ochre outline of face and ochre eyebrow, pointed upturned moustache, tuft of hair on the chin, goatee and side-burn. Bald ochre head and pointed leaf-like ochre tuft of hair at the ear. Red back-rosette and red fillet with green bowl containing a red, pink and orange peach.

356:2 Wrinkled face and neck in whitish and whitish-ochre. Bushy eyebrow, moustache, tuft of hair on the chin, two wisps and side-burn in light-brown. Leaf-like whitish and whitish-ochre tuft of hair at the ear. Conical black head-dress with folded crown and embellishments in brownish-green, light-ochre and pink.

356:3 Golden light-ochre head, bushy eyebrows, pointed moustache and bristled goatee. Two knots of hair, tied with black ribbon. Red, pink and light-ochre flowers and sea-green leafage.

It is no wonder that the Spirit of the Peach-blossoms (nos. 1, 3) is represented in Chinese mythology or folklore as the peach – the Fairy Fruit – is said to originate in China (Williams pp. 312-313).

The Protecting Spirit of Rural Places or the God of the Place (no. 2) is subordinated to the City God – *Ch'eng Huang*. He is a local god in charge of a small territory and his shrines could be seen everywhere. He kept a register of all inhabitants and all deaths were reported to him (Werner: 1 pp. 527-528 and Asiatic pp. 288-289).

357:1-3 **Lei Kung**

357:1 14 × 9 cm

357:3 9 × 6 cm

357:2 8.5 × 9 cm

The three heads with monkey-face and eagle-beak.



357:1

357:1 Light-ochre neck and light-bluish face with light-brown beak. Red and pink eyebrows. Leaf-

like red and pink tuft of hair at the ear and light-ochre ear-ring. Pointed red plait. Lotus-crown with pompon in red, light- ochre, sea-green, pink and black.



357:2 Red head, green face and ochre beak and neck.

Red and ochre eyebrows. Lotus-crown with pompon in red, pink, sea-green and light-ochre.

357:3 Red head and brownish-green face. Red eyebrows. Drab beak and neck. Leaf-like red and orange tuft of hair at the ear. Lotus-crown with pompon in brownish-green, red, orange and black. Black back-rosette.

Lei Kung – the Duke of Thunder – produces the clap but not the lightning. He belongs to the celestial Ministry of Thunder and Storms (cf. nos. 102:1–3 above).



358:1–2 *Shou Hsing*

358:1 11.5 × 7 cm

358:2 11.5 × 7 cm

358:1 Ochre head, bristled eyebrows, downturned moustache, goatee and side-burn. A few red wrinkles. Two green and light-green back-tassels with circular black ornament and red ribbon.

358:2 Cf. no. 358:1 above. – Face with pink tint. Two black and light-brown back-tassels with big green and greenish-ochre rosette.

Shou Hsing – the God of Longevity – is also called the Ancient of the South Pole. He decides the date of every man's death. He has a huge bald skull and is usually depicted standing with a peach in one hand and leaning with the other one on the stick of the Immortals (Werner:1 pp. 431–432 and Asiatic pp. 344–346).

359:1–8 *Ho shang*

359:1 14 × 7 cm

359:5 14 × 8 cm

359:2 14 × 7 cm

359:6 8 × 7 cm

359:3 15 × 10 cm

359:7 8 × 7 cm

359:4 16 × 10 cm

359:8 9 × 7 cm

Light-ochre or ochre (nos. 3, 8) neck. Red back-rosette (nos. 1–5) and oblong black cap (except no. 5) with red rosette on the crown and embellishments in green and greenish-white (no. 1); in azure (no. 2); in green (no. 3); in violet (no. 4); and in sea-green (nos. 6–8). Reversed cap and design of nos. 6–8. Black plait and back-flap (nos. 1–5).



359:1 Black outline of face and black hair and side-burn. Red and black side-tassel and green and greenish-white back-flap. Frontal circular red ornament of the head-dress.

359:2 Cf. no. 359:1 above. – Light-ochre outline of face. Side-tassel in red, pink, sea-green and black. Azure back-flap.

359:3 Cf. no. 359:1 above. – Ochre outline of face and ochre hair and bristled full-beard. Ochre and light-green back-flap.

359:4 Cf. no. 359:1 above. – Red face with black hair, eyebrow, full-beard and plait. Violet, green and ochre back-flap.



359:5

359:5 Red face and black curly eyebrow, upturned moustache, short beard and side-burn. Black head-dress with pouch-like yellow crown. Embellishments of the head-dress in red, purple and sea-green. Ochre and sea-green back-flap.



359:6

359:6 Light-ochre face with faint reddish tint. Light-brown hair and black "double-moustache".

359:7 Cf. no. 359:6 above. – Light-brown face with light-ochre nose. Ochre oval around the eye. Black hair.

359:8 Light-ochre outline of face. Light-ochre oval around the eye and circular red spot on the cheek. Black "double-moustache". Light-ochre neck. Buddhist monks wearing *Seng mao* head-dress.



359:8

360:1–16 Shui lu yao

360:1 11.5 × 7 cm*

360:2 10 × 7.5 cm*

360:3 10 × 7.5 cm

360:4 10.5 × 7 cm*

360:5 9 × 6.5 cm

360:6 14 × 8 cm*

360:9 12 × 4 cm*

360:10 10 × 5.5 cm*

360:11 10 × 7 cm*

360:12 8 × 7.5 cm*

360:13 11.5 × 6.5 cm*

360:14 11 × 9 cm*

360:7 12 × 9 cm*

360:8 11 × 7.5 cm*

360:15 9 × 8 cm*

360:16 10 × 5.5 cm

360:1 Yellow face and light-ochre neck. Red hair, eyebrow, pointed upturned moustache, tuft of hair on the chin, goatee and side-burn. Leaf-like red and pink tuft of hair at the ear. Small black head-dress with folded crown. The head-dress fastened on the front part of the head with black ribbon, ending in black back-rosette. Light-green and green embellishments of the head-dress.

360:2 Cf. no. 360:1 above. – Light-ochre face with faint red tint and light-ochre neck. Red head, eyebrow and side-burn. Leaf-like red and reddish-white tuft of hair at the ear.

360:3 Cf. no. 360:1 above. – Greenish-ochre face with green contour, red head, side-burn, red and pink eyebrow and light-ochre neck.

360:4 Ochre face and neck. Red nose and area around the eye. Light-brown plaited hair, pointed downturned moustache, goatee and side-burn. Leaf-like light-brown tuft of hair at the ear. Lotus-crown with pompon and tassel in green, greenish-ochre, sea-green, red, pink and light-orange. Red, sea-green and ochre back-flap with two red tassels.

360:5 Cf. no. 360:4 above. – Greenish-ochre face with green contour and ochre neck. Light-ochre head. Red and pink eyebrow, tuft of hair on the chin, goatee and side-burn. Leaf-like red and light-ochre tuft of hair at the ear. Sea-green, red and pink lotus-crown.

360:6 Cf. no. 360:4 above. – Red face and ochre neck. Light-ochre field around the eye. Black hair, pointed upturned moustache, tuft of hair on the chin, two wisps with saw-toothed light-brown border and side-burn. Leaf-like black and light-brown tuft of hair at the ear. Peach-crown in red, pink, sea-green and light-ochre with blue ribbon and green back-rosette.

360:7 Black outline of face and light-ochre oval around the eye. Ochre neck. Black hair with two knots, tied with red ribbon, pointed upturned moustache, tuft of hair on the chin, goatee and side-burn. Leaf-like black tuft of hair at the ear with ochre border. Black and ochre plait.

360:8 Black outline of face and ochre neck. Black hair in *Liu Hai* style. Floral red and pink ear-orna-

ment. Sea-green back-rosette, part of sea-green ribbon, tied around the head. Circular black and ochre head-dress. Frontal pompon-design in red, pink, green, sea-green and light-ochre.

360:9 Dark-green face with purple and orange eyebrows and purple circles around the eyes. Red and orange sideburn, moustache and goatee. Small leaf-like tuft of hair on the chin in red and orange. Red and orange head and red and orange lotus-crown on black stand. Black ribbon.

360:10 Black face and pink neck. Black plaited hair and side-stripes. Upturned pink moustache, mouth and diadem with blue and pink ornament.

360:11 Light-pinkish face with yellow fields. Yellow neck and long leaf-like yellow and pink tuft of hair at the ear. Greyish-white head with red and yellow pompons. Red fillet ending in red back-rosette.

360:12 Light greenish-white face with green contour. Red and pink eyebrows and pink mouth. White and yellow circle on the cheek. Whitish neck and pink and red hair with pointed plait. A frog in pinkish-white, light-green and with a few dark spots on the top of the head.

360:13 Tiger-head with ochre plait and embellishments in black, red, orange and green.

360:14 Light-brown pig-head with light-ochre snout, brown and light-brown ears and pointed black plait.

360:15 Brown face with red eyebrows and light-ochre circles around the eye. Ochre and red mouth. Ochre neck. Ochre crab on the top of the head. Leaf-like red and ochre tuft of hair at the ear.

360:16 Cf. no. 360:10 above. – Light-ochre face and neck. Black hair, upturned moustache, side-burn and plait. Ochre and blue diadem with frontal ochre, blue and red ornament.

Water and land spirits.

361:1–7 Shen chiang

361:1 16.5 × 8.5 cm* 361:5 14 × 9.5 cm*

361:2 10 × 9 cm* 361:6 14.5 × 8.5 cm*

361:3 12 × 9 cm* 361:7 12 × 7 cm*

361:4 14 × 11 cm*

361:1 Black face with triangular light-ochre field

above the eye, oval black field on the forehead and ochre neck. Black hair and full-beard. Sea-green head-dress and semicircular crown, two red pompons and two ribbons. Sea-green back-rosette. Embellishments of the head-dress in red, light-orange, light-ochre and black.

361:2 Cf. no. 361:1 above. – Ochre head and black hair, tiny moustache and tuft of hair on the chin. Green back-rosette. Embellishments of the head-dress in sea-green, greenish-ochre, ochre, red, pink, black and light-brown.

361:3 Light-grey face and whitish neck. Black eyebrows, pointed moustache, tuft of hair on the chin and goatee. Rectangular cap with side-flaps and semicircular crown, big and small pompons and *Tz'u ku yeh*. Red back-rosette and red and pink side-tassels. Embellishments of the head-dress in white, black, red, pink, blue and bluish-white. – Unvarnished.

361:4 Red face and ochre neck. Black hair, eyebrow, eye and full-beard. Octagonal cap and semicircular crown and long spire. At the back of the head-dress, monster-head and four tassels. On the top, a bird and a pompon. Embellishments of the head-dress in ochre, green, sea-green, red, light-orange and light-brown.

361:5 Drab face and neck. Black hair, bushy eyebrows, downturned moustache, side-burn and tuft of hair on the chin. Black and drab-coloured wisps. Close-fitting cap and tent-like crown and back-flap. Top-knob with string and tassel. Frontal pompon, whisk and circular ornament. Embellishments of the head-dress in drab, green, red and light-orange.

361:6 Light-ochre outline of face and light-ochre neck. Light-ochre long hanging moustache, three wisps and side-burn. Black head-dress, semicircular crown, green back-rosette and two ribbons with rosette on the top of the head-dress. Frontal circular ornament and whisk. Embellishments of the head-dress in green, ochre, light-ochre, red and light-orange.

361:7 Greenish face with green contour and ochre neck. Red head, eyebrows and mouth. Pink area around the mouth. Leaf-like red and pink tuft of hair at the ear. Bamboo in sea-green, light-ochre, light-brown and black on the head.

Celestial generals.

362 Yama

14 × 8.5 cm*

Sea-green face and ochre neck. Red hair, bushy eyebrows, pointed downturned moustache, tuft of hair on the chin and pink and red wisps and side-burn. Light-ochre field with red dot between the black eye and the eyebrow. Pink nostrils. Close-fitting cap and flat rectangular crown adorned with two *Ying yang* circles and front- and back-tassels. Leaf-like tuft of hair at the ear in red and pink. Bluish back-rosette. Embellishments of the head-dress in ochre, light-ochre, sea-green, red, pink, light-orange, black, light-brown, blue and violet.

Yama – *Yen-lo Wang* or *Yen-lo* – is the sovereign of the Fifth Hell in the Chinese Hades (cf. no. 148 above).

363:1–4 Niu T'ou – Ma Mien

363:1 15 × 8 cm 363:3 11 × 7.5 cm
363:2 8.5 × 9 cm 363:4 11 × 8 cm

363:1 Drab ox-head with red, black, brown and purple plait.

363:2 Light-ochre ox-head. Pink face with red contour and ochre snout. Black and light-brown eyebrows and ears with pink border. Bluish design on the forehead.



363:1



363:2

363:3 Ochre horse-face with light-pink area around the eye. Black and light-brown mane and plait.

363:4 Drab horse-face with black and drab mane and black plait.

When a man is about to die, the City God – *Ch'eng Huang* – sends two demons, Ox-head, i.e. *Niu T'ou* (Goṣirsa) and Horse-face, i.e. *Ma Mien* (Aṣvamukha)



363:3



363:4

to bring the soul before him (Werner:1 p. 50 and Asiatic pp. 371–372).

364:1–6 Kuei

364:1 13 × 6 cm 364:4 26.5 × 13 cm
364:2 13 × 6 cm 364:5 9.5 × 6.5 cm
364:3 26.5 × 13 cm 364:6 10 × 6.5 cm

364:1 Light-ochre face and neck. Face with light-brown contour. Black plaited hair, eyebrows and eyes. Red spot below the eyes. Long red tongue. Two bluish-green and ochre side-tassels. High quadrilateral head-dress with flat top in light-ochre. Bluish and light-ochre border.



364:2

364:2 Cf. no. 364:1 above. – Knot of hair instead of plait.

364:3 Cf. no. 364:1 above. – Drab face and neck. Fringed plaited hair and short side-stripes. Black head-dress with drab top and border.

364:4 Cf. no. 364:3 above. – Ochre face and head-dress.

364:5 Greenish face with green contour and drab neck. Bushy red eyebrows, light-red mouth and ochre teeth. Ochre head with two horns. Leaf-



364:5

like red and ochre tuft of hair at the ear (cf. no. 200 above).



364:6

364:6 Dark-green face and drab neck. Orange ovals around the black eyes. Purple eyebrows and drab and orange mouth. Red and orange horns and leaf-like tuft of hair at the ear.
Demons.

365:1-6 Ch'ou

365:1 9.5 × 8 cm	365:4 9.5 × 8 cm
365:2 9.5 × 8 cm	365:5 10 × 5.5 cm
365:3 9.5 × 8 cm	365:6 7 × 6 cm

Nos. 1-4 with light-ochre "double-face" and neck. One face covered with blood due to cuts made by axe, knife and pair of scissors. Black hair with knots. Green and ochre fillet. A whisk in green, greenish-ochre and light-ochre on the top of the head. Red mouth and straight or undulating lines in black and green painted on the face.

365:1 Circular red spot above the eye. Black axe with red handle on the second face.

365:2 Black "double-moustache". Black and light-ochre knife with short green handle on the second face.

365:3 Cf. no. 365:1 above.

365:4 Black "double-moustache". Black pair of scissors on the second face.



365:5

365:5 Ochre face and neck. One red and one black eye. Red spot on the cheeks and pock-marks. Red mouth and ochre teeth. Black cap, semicircular crown and bluish back-rosette. Embellishments of the head-dress in red, violet, light-brown, light-ochre, bluish-green and greenish-ochre.

365:6 Two-faced head in light-ochre. Black plait with red ribbon. Black knife with red handle on the second face, which is covered with blood.
Clowns in the play *Hsia Ho Nan*.

366:1-12 Fa chi

366:1 15 × 8 cm	366:7 11.5 × 6 cm
366:2 15 × 7 cm	366:8 10 × 7 cm
366:3 15 × 7 cm	366:9 12 × 5.5 cm
366:4 11 × 8 cm	366:10 11.5 × 6 cm
366:5 15.5 × 6 cm	366:11 11 × 5.5 cm
366:6 11.5 × 6 cm	366:12 12.5 × 7 cm

366:1 Black outline of face and ochre neck. Black hair with small knot, tied with red ribbon. Black long hanging moustache, three wisps and side-burn. Diadem with frontal pompon- and flower-design, two ochre back-tassels and circular ear-ornament. Embellishments of the head-dress in light-ochre, violet, red and orange.

366:2 Light-pink face and light-ochre neck. Black hair with big knot, tied with green ribbon. Black



366:1



366:2



366:4



366:5



366:6



366:7



366:8



366:9



366:10



366:11



366:12

eyebrows, long hanging moustache, tuft of hair on the chin and side-burn. Light-ochre fillet with green border and red back-rosette. Light-ochre and red pompon-design.

366:3 Cf. no. 366:2 above. – Light-pink face and light-ochre neck. Light-ochre eyebrows, oval

around the eye, long hanging moustache, three wisps and side-burn. Light-ochre knot of hair, tied with black ribbon. Semicircular black fillet with green border and red back-rosette. Frontal light-ochre and red pompon-design.

366:4 Cf. no. 366:2 above. – Black outline of face and

light-ochre neck. Black hair, eye-brows, pointed moustache, tuft of hair on the chin, goatee and side-burn. Big hair-knot, tied with red ribbon. Semicircular light-ochre fillet with green border and red back-rosette. Red, pink and green pompon-design.

366:5 Cf. no. 366:2 above. – Black outline of face and ochre neck. Black hair with big knot, tied with red ribbon. Black bushy eyebrows and full-beard. Semicircular ochre fillet with green border and red back-rosette.

366:6 Light-pink head and bristled full-beard. Black forehead, nose and area around the eye. Black hair-knot, tied with red ribbon. Narrow red fillet with frontal black whisk and pink back-rosette.

366:7 Black outline of face and ochre neck. Black hair with small knot, tied with red ribbon. Black bushy eyebrows and full-beard. Semicircular trel-lised ochre fillet with green border and red back-rosette.

366:8 Light-brown face with dark contour and whitish-ochre neck. Circular black dot on the forehead and on the nose. Black hair with "fishtail" knot, tied with red ribbon. Black eyebrows, downturned moustache, two wisps and side-burn. Leaf-like whitish-brown and brown tuft of hair at the ear. Semicircular whitish-brown and brown fillet with embellishments in violet, black, red and ochre. Red back-rosette.

366:9 Cf. no. 366:6 above. – Light-pink head, back-rosette and narrow fillet. Black hair with central knot, moustache, three wisps and side-burn. *Tz'u ku yeh* with two pink pompons.

366:10 Cf. no. 366:6 above. – Drab face and neck and black hair, eyebrow and full-beard. Red fillet and back-rosette. Big central hair-knot, tied with red ribbon.

366:11 Drab face and ochre neck. Black hair, eye-brows and full-beard. Semicircular ochre fillet with dark-greenish border and red back-rosette.

366:12 Red face and light-ochre neck. Triangular light-ochre field between the eye and the eyebrow. Black hair, eyebrow, three wisps and side-burn. Narrow sea-green fillet and red back-rosette. Small central hair-knot.

Fa chi represents the hair-style of bare-headed men wearing fillets of various size and design and here portrayed by *Lao sheng* and *Hua lien*.



367:2



367:3



367:4

367:1–5 *Ma Ku*

367:1 6 × 5.5 cm

367:2 7 × 6 cm

367:3 7 × 5.5 cm

367:4 7 × 6 cm

367:5 3.5 × 6.5 cm

367:1 Light-ochre head and ochre neck. Pock-marked.

367:2 Cf. no. 367:1 above.

367:3 Light-ochre face and ochre neck. Light-brown head. Pock-marked head and face. Arched black eyebrows and one red and one black eye. Open red mouth and ochre teeth. Circular red spot on the cheek,

367:4 Black outline of face and ochre neck. Light-brown head and light-ochre area around the eye. Black eyebrow, pointed upturned moustache and tuft of hair on the chin.

367:5 Rectangular black head-dress with wide brim and embellishments in violet, pink and red. String attached to the brim.

Originally *Ma Ku* was a designation of three women who became Immortals (Werner:1 pp. 299–300 and Doré vol. XII pp. 1118–1124), but here the term refers to wonder-workers practising exorcism as in the play *Ma Ku t'iao shen* (18:XXI–4).

368:1-3 Hou Mu Wang – Hung Hai Yao

368:1 11.5 × 9 cm* 368:3 6 × 10.5 cm

368:2 12.5 × 10 cm*

368:1 The Monkey Queen with ochre head and red area around the black eye. Red mouth. Hexahedral pointed diadem in ochre, red and black and with green border. Lotus-crown in red, ochre and pink and long green leaf. Three black and ochre back-tassels.

368:2 The Monkey Queen with light-brown face and ochre neck. Red nose and black-fringed red area around the eye. Light-brown head. Lotus-crown in red, pink, black, sea-green, greenish-ochre and golden light-ochre. Black and ochre back-flap with red, pink and sea-green flower-design.

368:3 White-coloured child with faint pink and ochre tint. Red cloth with black and blue border. Light sea-green ribbon around arms, body and feet. Two black tufts of hair, black eyebrows and eyes. Red mouth. Shoes in white and red or in white, red, black and sea-green.

The Monkey Queen and the Spirit of the Child in Red Cloth. The latter is also referred to as the Spirit of the Red Child, who is mentioned in *Hsi yü chi* (cf. no. 67 above). "A demon mentioned in the Monkey-God legend ... During the travels of the Monkey and his companions they arrived at a great mountain. They saw on the road a red cloud which the Monkey thought must be a demon. It was in fact a demon child who, in order to entrap the Master, had had himself bound and tied to the branch of a tree. The child repeatedly cried out to the passers-by to deliver him. *Sun* ... suspected that it was a trick; but the Master could no longer endure the pitiful wails; he ordered his disciples to loosen the child, and the Monkey to carry him.

As they proceeded on their way the Demon caused a strong whirlwind to spring up, and during this he carried off the Master. *Sun* ... discovered that the Demon was an old friend of his, who, centuries before, had pledged himself to eternal friendship. So he consoled his comrades by saying that he felt sure no harm would come to the Master." The Demon subsequently ate the Priest, and a fight occurred. *Chu Pa-chieh* ... was sent to fetch *Kuan Yin* ..., but the Demon played a trick by transforming himself into the

shape of *Kuan Yin* ... and caught *Pa-chieh* ... in his magic bag, from which he was later released by the Monkey. After many more incidents, tricks and adventures, the Demon was finally overcome, and pardoned and blessed by *Kuan Yin*" (Werner: 1 p. 343. Cf. also Werner; 2 pp. 350-352).

369:1-9 Shen jen

369:1 17 × 10 cm*

369:6 12 × 9.5 cm*

369:2 14.5 × 9 cm*

369:7 15 × 9.5 cm*

369:3 15 × 9 cm*

369:8 14 × 7.5 cm*

369:4 13 × 7 cm*

369:9 13 × 7 cm*

369:5 15 × 7 cm*

369:1 Black outline of face and ochre neck. Black hair with pointed plait, long hanging moustache, three wisps and side-burn. Semicircular trellised ochre fillet with dragon-head, frontal pompon- and crescent-design in red, pink, golden light-ochre, light-green, and sea-green. Lotus-crown in red, pink, green and golden light-ochre. Back-flap with three tassels in ochre, green, greenish-ochre, light-green, red and pink. Red back-rosette.

369:2 Ochre outline of face and ochre neck, full-beard and side-burn. Brownish-ochre head. Narrow fillet with frontal pompon and other embellishments in green, red and ochre. Lotus-crown in red, pink, ochre, orange, brown and black. Red back-rosette.

369:3 Cf. no. 369:2 above. – Ochre outline of face and ochre neck, long hanging moustache, three wisps and side-burn. Ochre head and narrow fillet with red back-rosette and embellishments in green, red and ochre. Lotus-crown with pompon in red, pink, ochre and green.

369:4 Light-ochre face and neck. Black plaited hair, pointed moustache, tuft of hair on the chin, goatee and side-stripe. Plait with ochre border. Light-ochre and light-green diadem with frontal crescent in red setting. Red back-rosette.

369:5 Black outline of face and ochre neck. Plaited black hair in *Liu Hai* style and three hair-knots, tied with red ribbon. Plait with ochre border. Light-ochre diadem with pompon-design in red, ochre, orange, green, light-green and sea-green. Side-stripes.

369:6 Ochre head, plaited hair, two hair-tufts, tied with green ribbon, eyebrow, pointed upturned

- moustache, tuft of hair on the chin, goatee and side-burn.
- 369:7 Orange face and ochre neck. Red bushy eyebrows, downturned moustache, tuft of hair on the chin, two wisps and side-burn. Wisps with ochre border. Extra black eye on the forehead. Diadem in orange, ochre, green, red and black. Green and ochre pompons. Orange, red and green lotus-crown. Black back-flap.
- 369:8 Light-brown face and light-ochre neck. Pink and black oval on the forehead. Black hair, eyebrow, and full-beard. Golden light-ochre field between the eye and the eyebrow. Light-ochre head with red fillet. Light-brown dragon-head on the top of the head. Frontal pompon-design in red, orange, green, light-green, golden light-ochre, black and red. Lotus-crown in sea-green, golden light-ochre, ochre, red and orange. Sea-green, golden light-ochre and red back-flap as well as a rectangular black one. Red back-rosette.
- 369:9 Light-ochre face with red contour and light-ochre neck. Black hair with two knots, tied with sea-green ribbon. Black bushy eyebrows, downturned moustache, tuft of hair on the chin, two wisps and side-burn. Light-brown head and leaf-like black and light-brown tuft of hair at the ear.
- 369:1 *Yün-chung Tzu* – demi-god said to have lived at the beginning of the *Chou* dynasty in a cave called the Jade-pillar Grotto.
- 369:2 *T'ai Po Chin Hsing* – the god of the planet Venus, although *Tung-fang Shuo* was generally worshipped as the reincarnation of the Spirit of this planet (cf. no. 121 above).
- 369:3 *Chin Ch'ih* – a goblin living in a cave of the Black Wind Mountain (*Hei Feng Shan tung*). Cf. *Hsi yu chi* ch. 17.
- 369:4 *Chen Wu* or *Hsüan T'ien Shang Ti* – the Lord of the Dark Heaven is subordinated to the Lord of High (*Shang Ti*). He governs the northern quarter of the sky and of the world. He is usually depicted with a sword in his hand, standing on a tortoise encircled by a serpent.
- 369:5 *Han Hsiang-tzu* – one of the Eight Immortals (cf. no. 120 above).
- 369:6 *Mao Sui* – 3rd century B.C. Retainer of the prince of *P'ing Yüan*.

369:7 *Huo Shen* – the God of Fire, also called *Huo Li Ta Ti*. Has a staff of eight ministers (cf. no. 97 above).

369:8 *San Chiao Chu* – the Master of the Three Ways.

369:9 *Han Chung-li* – One of the Eight Immortals (cf. no. 120 above).

370:1–3 **Fa chi**

370:1 9.5 × 6 cm

370:3 6 × 6 cm

370:2 8 × 6.5 cm



370:1

370:1 Black outline of face and ochre neck. Black hair with big knot, tied with red ribbon. Ochre oval around the eye and circular red spot on the cheek. Semicircular ochre fillet with greenish-blue border and red back-rosette.

370:2 Black outline of face and ochre neck. Black hair, long hanging moustache, three wisps and side-burn. Violet fillet and red back-rosette.



370:2



370:3

370:3 Black outline of face and light-orange neck. Black hair with small reddish-black knot. Violet fillet and red back-rosette.

Cf. no. 366 above. – *Fa chi* hair-style worn by *Lao sheng* and *Hsiao sheng*.

371:1-2 Fa chi

371:1 9×6 cm

371:2 9.5×6 cm

371:1 Black outline of face and whitish-ochre neck. Whitish-ochre oval around the eye and black hair,



371:1

pointed moustache, tuft of hair on the chin, goatee and side-burn. Central black "fishtail" knot, tied with red ribbon. Semicircular trellised whitish-ochre fillet with greenish-white border and red back-rossette.

371:2 Cf. no. 371:1 above. – The black parts replaced by whitish-ochre ones.

Cf. no. 366 above. – *Fa chi* hair-style worn by *Ch'ou*.

372:1-6 Fa chi

372:1 7×6 cm

372:4 7.5×6 cm

372:2 7×5.5 cm

372:5 7.5×6 cm

372:3 7×5.5 cm

372:6 7 × 5 cm

372:1 Two movable faces with black outline, one



372:1



372:4

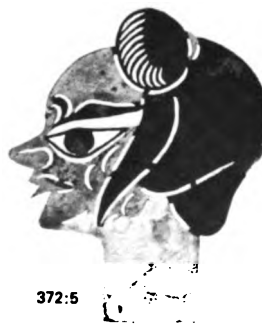
with purple spot on the forehead. Black hair and ochre neck.

372:2 Black outline of face and ochre neck. Black hair in simple *Liu Hai* style.

372:3 Black outline of face and ochre neck. Black hair in *Liu Hai* style with knot, tied with red ribbon.

372:4 Red face and light-ochre neck. Black eye, eyebrows, hair with frontal knot, tied with red ribbon, and side-stripe. Sea-green ear-ring.

372:5 Cf. no. 372:4 above. – Light-brown face and ochre neck. Black eye and eyebrows and red mouth. Ochre ear-ring and black hair with side-stripe and frontal knot, tied with red ribbon.



372:5

372:6 Two movable faces, one with black outline and the other in ochre. Black hair with tiny knot, tied with red and pink ribbon.



372:6

Cf. no. 366 above. – *Fa chi* hair-style worn by women.

373:1-3 Shuai fa

373:1 7×5.5 cm

373:3 7.5×6.5 cm

373:2 8×6 cm

373:1 Black outline of face and ochre neck. Black

hair in *Liu Hai* style with long woollen blue pony tail.

373:2 Black outline of face and whitish-ochre neck. Whitish-ochre oval around the eye and three wrinkles. Open red mouth and whitish teeth. Black hair with frontal stripe, tied with light-green ribbon. Long woollen ochre pony tail. Light-green ear-ring.



373:2



373:3

373:3 Greenish face and ochre neck. Red hair with side-stripe and frontal knot, tied with greenish ribbon. Red eyebrows and mouth. Ochre ear-ring and long woollen ochre pony tail.

Shuai fa hair-style is recognized by its long pony tail used to indicate various feelings and emotions and here worn by women.

374:1-4 *Shuai fa*

374:1 8 × 7 cm

374:3 10.5 × 7 cm

374:2 14 × 7 cm

374:4 13.5 × 7 cm

374:1 Black outline of face and ochre neck. Black hair, pointed downturned moustache, tuft of hair



374:1



374:2

on the chin, goatee and side-burn. Close-fitting black cap with a hole in the crown for the woollen ochre pony tail. Green border and red back-rosette.

374:2 Cf. no. 374:1 above. – Ochre outline of face and ochre neck. Ochre hair, long hanging moustache, three wisps and side-burn. Light-green and light-ochre border of the cap. Black pony tail and sea-green back-rosette.

374:3 Cf. no. 374:1 above. – Black outline of face and ochre neck. Black hair and side-stripe. Green and ochre border of the cap and frontal pompon-design. Red back-rosette and green pony tail.

374:4 Cf. no. 374:1 above. – Black outline of face and ochre neck. Black hair, long hanging moustache, three wisps and side-burn. Bluish border of the cap and red back-rosette. Black pony tail.

Shuai fa hair-style worn by *Lao sheng* (cf. no. 373 above) and may be described in the following way: "The *wang tzu* is a semi-circular skull cap ... A hole in the crown allows the *shuai fa*, a long plume of hair ... to be secured. This is worn when actors are in distress or playing the part of prisoner ..." (Scott pp. 162-163).



374:3



374:4

375:1-9 *Jen wu*

375:1 15.5 × 9 cm*

375:6 13 × 9 cm*

375:2 13 × 7.5 cm*

375:7 11.5 × 8 cm*

375:3 8 × 10 cm*

375:8 9.5 × 7.5 cm*

375:4 8.5 × 8 cm*

375:9 9.5 × 7.5 cm

375:5 12.5 × 10 cm*

375:1 Ochre outline of face and ochre neck. Ochre long hanging moustache, three wisps and side-burn.

Hexahedral diadem with two pompons in black, light-orange and ochre. Frontal circular red ornament and side-tassel in red, orange, ochre and black. Red back-rosette. Red, pink, orange and green lotus-crown.

375:2 Pink face and light-ochre neck. Plaited black hair with two knots, tied with red ribbon. Black full-beard. Semicircular light-ochre line between the nose and the beard. Light-ochre field between the black eye and the eyebrow. Black and light-ochre circle on the forehead. Light-ochre diadem with pompon and circular ear-ornament in violet, red, black, ochre, blue and light-blue. Lotus-crown in red, reddish-white, violet and ochre. Red, light-ochre and blue back-flap with two red and pink tassels.

375:3 Light-ochre outline of face and light-ochre neck. Red wrinkles on the cheek and head, bushy eyebrows, downturned moustache, tuft of hair on the chin, two wisps and side-burn in red. Leaf-like red and light-ochre tuft of hair at the ear. Black circle with central dot on the forehead. Bluish fillet with red pompon. Lotus-crown in golden light-ochre, light-blue and black. Two black back-tassels.

375:4 Black outline of face and light-ochre neck. Black hair, pointed moustache, tuft of hair on the chin, goatee and side-burn. Black *Sha mao* head-dress with conical close-fitting cap and sea-green, red and light-ochre embellishments. Frontal light-ochre and sea-green ornament. Semicircular crown in black, ochre, red and sea-green. Red back-rosette. Rectangular trellised light-ochre fins with sea-green border.

375:5 Light-orange face and ochre neck. Black eye and golden light-ochre pupil and eyebrow. Red mouth and golden light-ochre hair. Lotus-crown with tassel in red, pink, black, sea-green and light-ochre. Black back-flap with embellishments in red, pink, sea-green and greenish-ochre.

375:6 Green face and ochre neck. Red head, eyebrow and mouth. Upturned light-ochre moustache. Lotus-crown with frontal tassel in red, pink, black, sea-green and light-orange. Black back-flap with embellishments in red, orange, green and sea-green.

375:7 Light-orange face and light-ochre neck. Black

eye and light-ochre pupil and eyebrows. Ochre head. Red mouth and green ear-ring. Lotus-crown in red, orange, green, light-ochre and black. Black back-flap with design in sea-green, green, red, orange and ochre.

375:8 Black outline of face and ochre neck. Black hair and side-stripe. Light-ochre *Ts'ao mao* head-dress with sea-green border and light-ochre and green fishtail crown. Red back-rosette.

375:9 Cf. no. 375:8 above.

375:1 *Nan Tou Hsing* – The Spirit of the Constellation *Nan Tou*, the Southern Dipper. (Doré vol. XII pp. 1225–1226.)

375:2 *Chang Yin-hua*.

375:3 Celestial official with red hair.

375:4 *Liu Kao*.

375:5 *Chin Tao Sheng Mu* – the Saintly Mother or *Kuan Yin* of *Chin Tao*.

375:6 A fairy.

375:7 *Po Ling Sheng Mu* – The Saintly Mother or *Kuan Yin* of *Po Ling*.

375:8 A fisherman.

375:9 A fisherman.

376:1–5 **Nan i**

376:1 7.5 × 6.5 cm

376:2 7.5 × 6.5 cm

376:3 7.5 × 7.5 cm

376:4 9.5 × 7 cm

376:5 7 × 6 cm



376:1 Light-ochre face and ochre head and neck. Head, probably shaved, with lateral black plait, tied with sea-green ribbons and ending in two sea-green tassels.

376:2 Cf. no. 376:1 above.

376:3 Black outline of face and ochre neck. Light-ochre oval around the eye. Open red mouth and

ochre teeth. Small conical close-fitting sea-green skull-cap with red top-knob. Red and black border.

376:4 Black outline of face and ochre neck. Light-ochre oval around the eye and circular red spot on the cheek. Open red mouth and ochre teeth. Black hair. Bluish-green and red ribbon. Two red tassels.



376:4



376:5

376:5 Light-ochre face with pink tint and ochre neck. Head, probably shaved. Black hair with plait, tied on the top of the head with bluish-green and ochre ribbon.

Male servants.

377:1-6 Yai

377:1 8.5 × 7 cm

377:4 11 × 6.5 cm

377:2 11 × 6.5 cm

377:5 8 × 8 cm

377:3 11 × 6.5 cm

377:6 8 × 8 cm

377:1 Black outline of face and drab neck. Black hair, pointed downturned moustache, tuft of hair on the chin, goatee and side-burn. Ochre oval around the black eye. Woollen plait in red ending in two woollen tassels, tied with black thread to the plait. Conical red cap with high black brim. Black triangle-design and top-knob in pink, light-green and ochre on the crown.



377:1

377:2 Light-ochre face and ochre neck. Black hair, fringed at the back, pointed downturned moustache and tuft of hair on the chin. High conical ochre and black head-dress with brim – a bowler.



377:2



377:3

377:3 Cf. no. 377:2 above. – Light-ochre face and neck. Circular red spot on the cheek. Red, pink and reddish-ochre bowler.

377:4 Cf. no. 377:2 above. – Pock-marked light-orange face and ochre neck. Bowler in red, black, greenish-ochre and green.



377:4



377:5

377:5 Black outline of face and ochre neck. Light-ochre oval around the eye and circular red spot on the cheek. High conical red head-dress with upturned frontal brim – fireman's casque –, pinkish underside and black and violet embellishments. High top-knob in red, ochre and blue. Ochre tassel with black, greenish-blue and light-orange feather attached to the knob.

377:6 Cf. no. 377:5 above. – Black fireman's casque with embellishments in red, ochre, orange, black and blue.

Yamen runners.

378:1-6 Hsia tzu - T'ung tzu

378:1 6 × 9 cm 378:4 5.5 × 6.5 cm
 378:2 5.5 × 7 cm 378:5 5.5 × 7 cm
 378:3 5.5 × 7 cm 378:6 5.5 × 7 cm



378:1

378:1 Blind man with pock-marked golden light-ochre face and ochre neck. Black hair, eyebrows, pointed downturned moustache, tuft of hair on the chin, goatee and side-burn. Black eye with green pupil and red eye with blue pupil. Conical red head-dress with black triangle-design and light-green top-knob. High black brim and light-ochre inside.

378:2 Youth with black outline of face and ochre neck. Fringed black hair and ochre fillet.



378:2



378:5

378:3 Cf. no. 378:2 above.

378:4 Cf. no. 378:2 above. - One tuft of hair.

378:5 Cf. no. 378:2 above. - Two tufts of hair.

378:6 Cf. no. 378:2 above. - Three tufts of hair.

Blind man and youths.

379:1-8 Hsien jen pao wu

379:1 10 × 6.5 cm 379:5 5 × 18 cm

379:2 8 × 5 cm 379:6 12.5 × 4.5 cm
 379:3 11 × 9.5 cm 379:7 17 × 7 cm
 379:4:1 12.5 × 9 cm 379:8 10.5 × 7 cm
 379:4:2 12.5 × 9 cm
 379:4:3 13 × 9 cm

379:1 Ancient greyish-black bell.

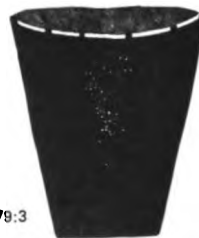


379:1



379:2

379:2 Black and light-ochre flying sword. Human face on the handle.



379:3

379:3 Large black jar with red and orange inside.

379:4:1 Light-ochre container with violet tint. Black inside and pole attached to its top.

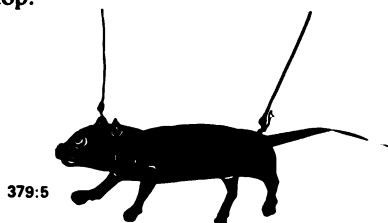


379:4:2

379:4:2 Cf. no. 379:4:1 above. - Without pole.

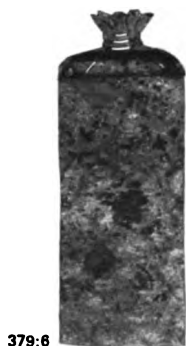
379:4:3 Cf. no. 379:4:1 above. - Black container with

ochre and blue embellishments. Red ropes kept together by bluish string. Wooden pole attached to the top.



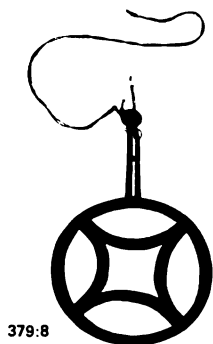
379:5 The Spirit of the Rat in ochre. Movable hind- and foreleg. Rod attached to the back and neck, respectively.

379:6 Drab-coloured bag.



379:7 Purple streamer for assembling spirits. Black border and lotus-flower on the top.

379:8 Brownish-pink coin on red handle with string. Attributes referred to Immortals.



380:1-8 Tsa hsiang jen

380:1 11 × 8 cm

380:2 12.5 × 9 cm

380:3 8.5 × 5.5 cm

380:4 7 × 5 cm

380:5 6.5 × 6 cm*

380:6 8 × 8 cm

380:7 7 × 4.5 cm

380:8 7 × 6 cm



380:1 Black outline of face and ochre neck. Light-ochre oval around the eye. Black hair, pointed moustache, tuft of hair on the chin, goatee and side-burn. Big back-knot, tied with ribbon in red. Light-ochre fillet with green border and pink and red pompon-design centred around golden light-ochre and green circle. Red back-rosette.



380:2 Brown face and ochre neck. Black eyebrow, eye, pointed downturned moustache, tuft of hair on the chin and goatee. Conical close-fitting light-ochre head-dress with high brim decorated with dragon in greenish-blue, black and red. Light-ochre and red top-knob and black design on the crown. Two light-green and greenish-white back-tassels and red back-rosette. Frontal pompon-design in red, pink, green, light-green, yellow, blue, light-blue, golden light-ochre and black.



380:3

380:3 Orange face and ochre neck. Pock-marked face with black eyebrows, one black and one red eye, red mouth, ochre teeth and circular red spot on the cheek. Red and violet side-tassels. Diadem in ochre, light-ochre, red and violet. On either side of the diadem, bird with black eye. Black hair and back-knot, tied with red ribbon.



380:4

380:4 Black outline of face and orange neck. Orange oval around the eye and orange mouth. Semicircular trellised orange fillet and violet hair with central orange tuft of hair. Black side-stripe and red back-rosette.

380:5 White neck and blue face with white, red and black fields. Red hair, pointed downturned moustache, tuft of hair on the chin, short beard and side-burn. Conical close-fitting black skull-cap with opening for red loop of hair. White border of the cap and white back-rosette.

380:6 Whitish face and whitish-ochre neck. Black hair, wrinkles, eye and bushy moustache. Black back-knot of hair, tied with whitish ribbon. Leaf-like black tuft of hair at the ear. Circular blue head-



380:6

dress with high brim and upright fishtail crown. — Unvarnished.



380:7

380:7 Light-ochre face and neck. Black eyebrow and eye and red mouth. Peaked black head-dress with light-ochre border and frontal ornament.



380:8

380:8 Drab-coloured face and neck. Black turban-like head-dress. Miscellaneous people.

381:1–4 Hsiao t'u tzu

381:1 6.5 × 5.5 cm

381:2 7 × 6.5 cm

381:3 7 × 6 cm

381:4 7 × 6 cm

381:1 Ochre face and neck. Fringed black hair, eyebrow, eye and pointed upturned moustache. Wearing toupee.



381:2 Light-pink face, whitish-ochre neck and light brownish-ochre head. Black back-hair.

381:3 White head, face and neck. Black eye and double eyebrows. Red mouth. Five pock-marks with red contour on the head.



381:4 Ochre face and drab neck. Pock-marks on face and head. Black eye, eyebrow, pointed upturned moustache and tuft of hair on the chin. Brownish head.

Bald-heads.

382:1-4 Wai kuo jen

382:1 7.5 × 6.5 cm 382:3 7.5 × 6.5 cm

382:2 7.5 × 6.5 cm 382:4 7 × 7 cm

382:1 Light-ochre face and neck. Brown eyebrow, black eye and red mouth. Violet side-burn and brown hair. Black bowler with violet border.

382:2 Cf. no. 382:1 above.

382:3 Cf. no. 382:1 above.

382:4 Light-ochre face and neck. Pink hair, eyebrow, downturned moustache, tuft of hair on the chin, goatee and side-burn. Black bowler with red border.

Foreigners.

383:1-4 Ku jen

383:1 16 × 8.5 cm

383:3 14.5 × 9 cm

383:2 16.5 × 9 cm

383:4 15 × 6.5 cm

383:1 Pink face and ochre neck. Black hair and trelised ochre full-beard. Ochre field between the black eye and eyebrow. Conical close-fitting ochre head-dress with high brim and sea-green dragon-design. Red, pink and ochre knob and embellishments of the head-dress. Red back-rosette and frontal pompon-design in red, pink, green, light-green, ochre and sea-green.



383:2 Pink face and ochre neck. Black hair, eyebrow, eye and full-beard. Ochre field between the eye and eyebrow. High hexahedral black head-dress with big top-knob and red back-rosette. Tz'u ku yeh with two pompons in green or in red and pink.

383:3 Golden light-ochre face, neck and bristled full-beard. Semicircular black spot on the forehead and black eye and eyebrow. Conical close-fitting golden light-ochre cap and fishtail crown. Sea-green and golden light-ochre border of the cap. Two green or greenish-white tassels and golden light-ochre and sea-green back-rosette. Butterfly on the crown. Embellishments of the head-dress in black, purple, red, sea-green and pink. Frontal pompon-design in green, light-green, red, pink, golden light-ochre and black.



383:3



383:4

383:4 Ochre outline of face and ochre neck. Three ochre wisps and side-burn. Conical close-fitting black cap with folded rectangular crown. Green border and red back-rosette. Frontal circular red ornament in ochre setting.

383:1 *Li Mi* (A. D. 582–618) revolted against *T'ang* but was unsuccessful.

383:2 *Chuan Chu* (6th century B. C.), also called *Wu Yüan* or *Wu Yün*.

383:3 *Hua Chen-fang* (cf. no. 298:4 above).

383:4 *Wu Tzu-hsü* – the *Yang Tzu* River Genius.

384:1–7 *Ch'i tsu*

384:1 12.5 × 8.5 cm

384:5 8.5 × 7 cm

384:2 12.5 × 8.5 cm

384:6 7.5 × 7 cm

384:3 12.5 × 8.5 cm

384:7 7.5 × 7 cm

384:4 8.5 × 7 cm

384:1 Light-ochre face and neck. Black hair, eye and eyebrow. Red mouth and ochre teeth. Circular red spot on the cheek. Conical close-fitting red cap with blue and light-ochre border and black and



384:1

ochre embellishments. Part of the character *Shou* – longevity – in black in front. Semicircular red crown with black and violet design and blue and ochre ribbon. Violet back-rosette and red, black and ochre back-flap.

384:2 Cf. no. 384:1 above. – Green and ochre border of the cap. Green back-rosette.

384:3 Cf. no. 384:2 above.



384:4

384:4 Ochre face and neck and black eye and eyebrow. Red mouth and conical close-fitting red cap with rectangular crown, tied with black ribbon. Violet border and violet and ochre embellishments. Ochre back-rosette.

384:5 Cf. no. 384:4 above. – Green border of the cap.

384:6 Cf. no. 384:5 above. – Green and ochre embellishments.

384:7 Cf. no. 384:6 above. – Blue border of the cap. Standard-bearers.

385:1–17 *Wu t'ung sheng*

385:1 13 × 7 cm

385:10 6 × 5 cm*

385:2 11 × 6.5 cm

385:11 10 × 5 cm

385:3 10 × 7.5 cm

385:12 7 × 6 cm

385:4 8 × 7 cm

385:13 8 × 4.5 cm

385:5 11 × 7 cm

385:14 9 × 6 cm

385:6 8 × 6 cm

385:15 6.5 × 5 cm

385:7 8 × 6 cm

385:16 7.5 × 6 cm

385:8 11 × 9 cm

385:17 8 × 5.5 cm

385:9 7 × 5.5 cm

385:1 Black outline of face and ochre neck. Black hair in *Liu Hai* style, plait and two hair-knots, tied with sea-green ribbon, and side-stripe. Light-ochre diadem and circular ear-ornaments. Red and sea-green embellishments. Frontal pompon-design in red, pink, sea-green and ochre.

385:2 Black outline of face and ochre neck. Black



385:1



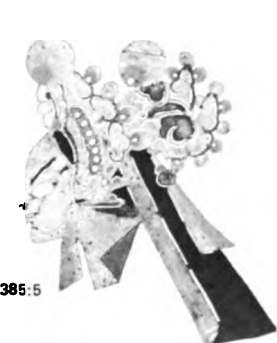
385:2



385:3



385:4



385:5



385:6



385:7



385:8

hair in *Liu Hai* style, two hair-knots, tied with red ribbon, and fringed side-stripe. Light-ochre diadem with violet design and row of red and light-orange pompons. Circular ear-ornament and black and ochre back-flaps.

385:3 Black outline of face and light-ochre neck. Fringed black hair-line. Lotus-crown in red, violet and whitish-ochre. Green and black back-flap.

385:4 Black outline of face and light-pink neck. Brownish hair with orange back-pompon and brownish-ochre fillet and hair ornament. *Tz'u ku yeh* with orange pompons.

385:5 Ochre face and neck and black hair. Black eyebrow and a hole instead of the eye. Light-ochre diadem and lotus-crown in red, orange, sea-green, green and violet. Red or red and ochre side-tassels. Black and ochre back-flap.

385:6 Black outline of face and ochre neck. Ochre oval around the eye and circular red spot on the cheek. Small circular head-dress in ochre with pink

tint and embellishments in red, black and ochre. Frontal red pompon. Red ribbon ending in a rosette.

385:7 Cf. no. 385:6 above. —Green oval on the cheek. Head-dress in light-ochre, sea-green, red, pink and black. Red and pink pompon.

385:8 Black outline of movable double-faced head, red mouth and ochre neck. One face covered with red flames. Black plaited hair, side-stripe and two hair-knots, tied with red ribbon. Frontal pompon-design in red, violet and drabbish-orange.

385:9 Black outline of face and ochre neck. Red mouth. Fringed black hair and small drab skull-cap.

385:10 Azure face and light-ochre neck. Red hair and four knots, tied with dark-violet ribbon, red eyebrow, mouth and line on the cheek. Light-ochre field with four short red lines between the eye and eyebrow.

385:11 Light-ochre face and neck. Black hair in *Liu*



385:9



385:11



385:12



385:13



385:14



385:15



385:16



385:17

Hai style, plait, three hair-knots, tied with purple ribbon, and short side-stripe.

385:12 Dark-green face and ochre neck. Black eye and red eyebrow and mouth. Red hair and knot. Ochre fillet and *Tz'u ku yeh*.

385:13 Light-ochre face and neck. Black hair and upright central plait, tied with purple ribbon.

385:14 Purple face and ochre neck. Black hair, plait, three hair-knots, tied with purple ribbon, and black eyebrows.

385:15 Light-brown face and drab neck. Black eye, eyebrows and short hair-knot. Red mouth and conical close-fitting ochre cap.

385:16 Dark-violet face and ochre neck. Dark-red eyebrow, mouth, side-stripe, plaited hair and four hair-knots, tied with black ribbon. Black eye.

385:17 Purple face and light-ochre neck. Black eyebrow, eye, "double moustache", plaited hair, and three hair-knots, tied with purple ribbon.

Students taking part in military activities.

386:1-2 *Pa chiao shan* – *Shih Jen t'ou*

386:1 13 × 7.5 cm

386:2 7.5 × 6.5 cm

386:1 Dark-blue, purple and drab palm-leaf fan.

386:2 Ivory-coloured head of the Guardian of the Grave. Conical close-fitting cap and rectangular folded crown, tied with ribbon.



386:1

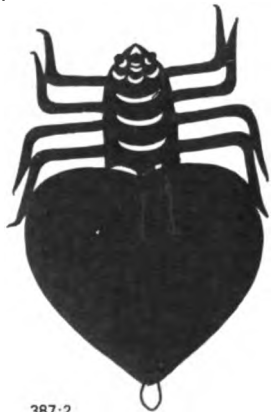
387:1-2 Chiao shan – Chih Chu Ching

387:1 5.5 × 6.5 cm 387:2 12 × 8 cm



387:1

387:1 Ochre and black fan with black design, held by drab hand.



387:2

387:2 Brown and black spider.
A folding fan and the Spirit of the Spider.

388:1-5 K'uei t'ou

388:1 13 × 7.5 cm 388:4 7 × 8 cm
388:2 9 × 6 cm 388:5 4.5 × 6 cm
388:3 11.5 × 8.5 cm

388:1 Ochre *Nü fang Chiang* head-dress with semicircular crown, two ochre and black tiger-tails and high diadem with two rows of red and violet pompons. *Tz'u ku yeh*, pheasant-feathers and back-flap.
388:2 Ochre *Tsa chin* head-dress with semicircular greenish-ochre crown, high diadem, pompons, circular ear-ornament and *Tz'u ku yeh* with two green

pompons. Red back-rosette. Embellishments in red, orange, pink, blue and black.

388:3 Rectangular black *Wang mao* head-dress with semicircular crown and embellishments in red, pink, sea-green, blue, bluish-white and light-ochre. Frontal pompon-design in red, pink, green and greenish-white as well as circular red and golden light-ochre ornament. Red back-rosette and two oblong yellow fins.

388:4 Black *Sha mao* head-dress with conical close-fitting cap and semicircular crown. Whitish and red border. Sea-green and light-ochre embellishments. Frontal green and ochre ornament in red and pink setting. Red back-rosette and rectangular trellised fins in ochre and with sea-green border.

388:5 Conical red and whitish head-dress with black triangle and black and white top-knob. High black brim and black pigtail.

Various styles of head-dresses.

389:1-2 K'uang tzu – Su ching p'ai

389:1 7.5 × 7.5 cm 389:2 17 × 6 cm



389:1

389:1 Drab basket with blue border and black handle.
389:2 Rectangular wedding-placard with the characters *Su ching* in black on ochre background. Ochre and red tiger-head. Partly purple border. Violet, ochre and red design. Movable purple handle with orange border.

390:1-2 Kung cho – Shuai ch'i

390:1 8 × 16 cm 390:2 17.5 × 14 cm

390:1 Rectangular brownish-red and ochre table without legs. Three violet and drab bowls, filled with pinkish-drab and drab fruit on top of table.



390:1

390:2 Triangular ochre flag with two saw-toothed sides. Violet border and central four-clawed dragon



390:2

in blue and bluish-white. Embellishments in red, pink, violet and light-brown.

Sacrificial table and the flag of the commander-in-chief.

391:1-4 **Pai Ku Ching – Yang ch'iang**

391:1 16 × 8 cm

391:3 15 × 1.5 cm

391:2 15 × 1.5 cm

391:4 14.5 × 2 cm



391:1

391:1 Whitish-ochre skeleton with red spots. Movable arms and legs with strings attached. Rod attached to the body.

391:2 Black and orange gun.

391:3 Cf. no. 391:2 above.

391:4 Cf. no. 391:2 above. – Black and light-ochre

gun with dark spots and blue embellishments. The Spirit of the White Skeleton and three guns.

392:1-6 **Hsien pao pei**

392:1 22 × 6 cm

392:4 5.5 × 9 cm

392:2 7 × 7 cm

392:5 14 × 12 cm

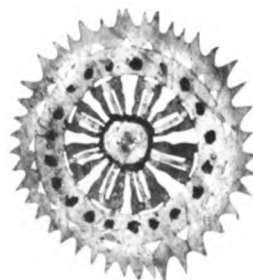
392:3 15 × 9.5 cm

392:6 14 × 5 cm

392:1 Banner used for assembling spirits. Rectangular red banner with black border and floral ochre and violet design. Canopy, tassels and base in red, violet, ochre, brownish-violet and black.



392:1



392:2

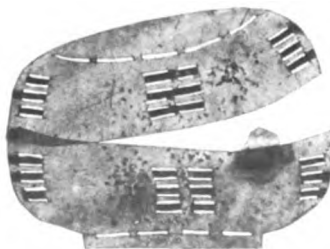
392:2 Light-ochre wheel with light-ochre and sea-green spokes and toothed red and pink border.



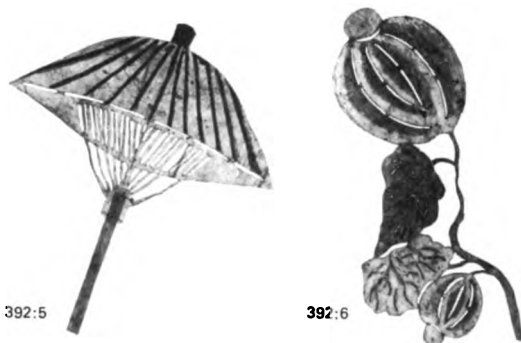
392:3

392:3 Drab-violet whip with red ribbon around the handle, mounted on voluted clouds in ochre, red and black with brownish tint.

392:4 The *Hun yüan ho* basket in purple with movable lid and black design.



392:4



- 392:5 Light-ochre umbrella with black knob and contour. Red handle and interior with red tint.
 392:6 One big and one small melon in white, blue and violet. Sea-green leaf.
 Emblems attributed to Immortals.

- 393:1-3 *Chao fu p'ai* – *Ju i* – *Shuai ch'i*
 393:1 15.5 × 4.5 cm 393:3 12 × 9 cm
 393:2 10.5 × 3 cm

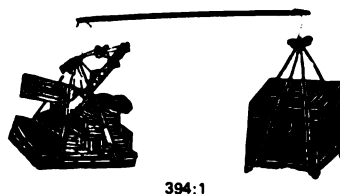


- 393:1 Rectangular dark-red sign-board with the characters *Chao fu p'ai* in black.
 393:2 Ochre *Ju i* sceptre with red, violet and black embellishments.
 393:3 Fringed red flag of wool with the character



Shuai – commander – in black. Whitish-ochre, black and blue border. The character *Shuai* in white circle with blue border.
 Marriage advertisement; *Ju i* sceptre, and the flag of the commander-in-chief.

- 394:1-8 *Tsa wu*
 394:1 27 × 13 cm 394:5 13 × 6.5 cm
 394:2 9.5 × 3.5 cm 394:6 7 × 7 cm
 394:3 6.5 × 3 cm 394:7 7.5 × 3 cm
 394:4 7 × 10.5 cm 394:8 10 × 3 cm



- 394:1 Carrying-pole connected with square red book box with blue and light-ochre border and black props, lock and ropes. Light-ochre book in blue *T'ao* with red label on the top of the box. Red wooden tray with blue and light-ochre sides on one end of the pole. Books, among other things, on the top of the tray. All in light-ochre, green, azure, purple, red and black.



- 394:2 Child in reddish-violet jacket and purple trousers with black hem. Black and ochre shoes.

- Red collar and wristbands. Drab head and hands.
Black outline of face and black tuft of hair.
- 394:3 Child wrapped in swaddlings. Red and reddish-ochre cloth. Light-yellow face and head.
Black tuft of hair, eyebrow and eye. Red mouth.
- 394:4 Pinkish-white woodpecker with dark contour.
Movable brownish-white wing. Head sewn to the body.
- 394:5 The Spirit of the Oyster in drab, red and orange.



- 394:6 Purple calabash with reddish-violet ribbons.



- 394:7 Trellised rectangular lantern in black, red and whitish.
- 394:8 Black pitcher with drab brim.

395:1-48 Ping ch'i - Tsa chien

395:1 16 × 2.5 cm	395:25 3 × 1.5 cm
395:2 16.5 × 3 cm	395:26 19 × 4 cm
395:3 14.5 × 1.5 cm	395:27 3.2 × 5 cm
395:4 12 × 2 cm	395:28 2 × 2 cm
395:5 13.5 × 2 cm	395:29 2 × 2 cm
395:6 12 × 2.5 cm	395:30 3 × 2 cm
395:7 16 × 2.5 cm	395:31 4.5 × 2 cm
395:8 12.5 × 2.5 cm	395:32 12 × 4 cm
395:9 10.5 × 1.3 cm	395:33 7 × 3.5 cm
395:10 15 × 2 cm	395:34 7 × 2 cm
395:11 15 × 1.6 cm	395:35 4 × 6.5 cm

395:12 12 × 1.7 cm	395:36 7.5 × 10 cm
395:13 7.5 × 1.4 cm	395:37 28 × 0.2 cm
395:14 14 × 5.5 cm	395:38 32 × 5 cm
395:15 10.5 × 3 cm	395:39 7 × 5 cm
395:16 9 × 3 cm	395:40 10 × 4 cm
395:17 9.5 × 2.5 cm	395:41 11 × 2.5 cm
395:18 8 × 1.5 cm	395:42 25.5 × 5.5 cm
395:19 36 × 4 cm	395:43 31 × 2 cm
395:20 22 × 4.2 cm	395:44 22 × 12 cm
395:21 6.5 × 2 cm	395:45 16 × 10 cm
395:22 6 × 3.5 cm	395:46 15 × 7 cm
395:23 6 × 3 cm	395:47 7 × 4.5 cm
395:24 8 × 2.5 cm	395:48 14 cm

Nos. 1-13, 15-16, swords of different kinds and sizes in dull colours and of poor craftsmanship. All except no. 11 attached to a rod. No. 14, an axe, belonging to the same group as nos. 20-23.

No. 17 Candle-stick with candle.

No. 18 Vase.

No. 24 Red, black and ochre revolver.

No. 25 Black pair of scissors with brown tint.

No. 26 Ochre and red bow.

No. 27 Red and ochre basket with dark handle.

No. 28 Drab pot with dark-brown tint.

No. 29 Cf. no. 395:28 above.

No. 30 Bluish and brownish-white tea-pot.

No. 31 Whitish-ochre vase.

No. 32 Baker's peel in black with brown tint and drab handle.

No. 33 Black turtle with embellishments in red and ochre.

No. 34 Branch of flowers in ochre, red and violet.

No. 35 Ochre fan with embellishments in red, sea-green and violet.

No. 36 Brownish-ochre bird resembling a woodpecker.

No. 37 Metal chain.

No. 38 Whitish axe with embellishments in grey, black, blue and red. Tufts of thread at either end.

No. 39 Short light-ochre sword with tuft of threads.

No. 40 Purple whip.

No. 41 Ochre whip.

No. 42 White trident with red and pink tint.

No. 43 Two red clay balls connected with a string.

No. 44 Triangular fringed black flag with embellishments in red, blue and ochre.

No. 45 Square blue flag with fringed black border.
The character *Wang* – king – in black and placed in white circle with red border. Red border of the blue field.

No. 46 Banderol in the shape of brown cloth. Two rods.

No. 47 White jar.

No. 48 Brown vase. – Damaged.

Props.

396:1–31 Tsa wu

396:1	5 × 5 cm	396:17	22 × 1 cm
396:2	3 × 3 cm	396:18	22.5 × 1 cm
396:3	5.5 × 5.5 cm	396:19	25 × 2 cm
396:4	4 × 4 cm	396:20	30 × 1.5 cm
396:5	5 × 5 cm	396:21	32 × 1.5 cm
396:6	4.5 × 4.5 cm	396:22	32 × 1.5 cm
396:7	4 × 4 cm	396:23	34 × 2 cm
396:8	13 × 1.5 cm	396:24	34 × 1.5 cm
396:9	15 × 2 cm	396:25	36 × 1 cm
396:10	16 × 1.5 cm	396:26	39.5 × 1 cm
396:11	18 × 1.7 cm	396:27	42 × 1 cm
396:12	20.5 × 1 cm	396:28	44.5 × 1 cm
396:13	21 × 1 cm	396:29	22 × 1 cm
396:14	21 × 1 cm	396:30	20.5 × 1.2 cm
396:15	23.5 × 1 cm	396:31	22.5 × 2.8
396:16	23 × 1 cm		

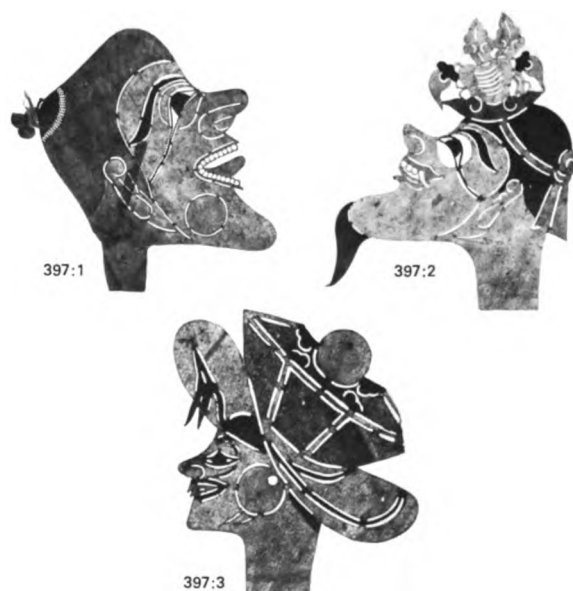
Nos. 1–7: Coloured spot-lights in purple, pink, ochre and white. Circular glass attached to a rod. Nos. 8–30: Bamboo sticks for the rods attached to the figures. Kept in woollen bag. No. 31: Wooden knife.

397:1–3 Ch'ou

397:1	14.5 × 14 cm	397:3	7 × 6 cm
397:2	9 × 7 cm		

397:1 Ochre face and brownish-ochre neck. Black eyebrow and eye. Small circular area of hair on the top of the head with tiny knot, tied with red string carrying three tiny tinkling bells. Light-brown head. Circular red spot on the neck. Red mouth and tongue and ochre teeth.

397:2 Yellow face and neck. Black hair, eyebrow, eye and small tuft of hair on the chin. Red mouth and yellow teeth. Frontal small fanciful head-dress



in violet, yellow, red, pink and black, attached to red ribbon. Red back-rosette.

397:3 Whitish-ochre face and neck. Black hair, eyebrow, eye and "double-moustache". Red tongue and circular red spot on the cheek. *Tz'u ku yeh*. Strange head-dress in *Ts'ao mao* style with hexahedral crown in violet. Big circular red top-knob. Whitish-ochre and black embellishments. Head-dresses worn by *Ch'ou*.

398:1–3 K'uei t'ou

398:1	19 × 5.5 cm	398:3	12 × 6.5 cm
398:2	13.5 × 8 cm		

398:1 Black outline of face and light-ochre neck. Black hair in *Liu Hai* style and fringed back, side-stripe and long plait, tied with red ribbon. Circular sea-green ear-ornament. Beautiful peony head-dress in white and pink and with sea-green foliage.

398:2 Light whitish-ochre outline of face and light whitish-ochre neck and head. Light-blue fillet with frontal whitish pompon and red ornament. Lotus-crown in whitish-ochre, pink, light-blue and red. Frontal whitish-ochre dragon-head. Black back-

flap with blue border and whitish-ochre and pink flower-design (cf. no. 277:2 above).



398:2



398:3

398:3 Light-ochre face with red tint and light-ochre neck. Fringed black hair, side-stripe and two knots, tied with red ribbon. Light-ochre diadem with row of pompons in azure, red, pink and light-ochre. *Tz'u ku yeh* with red and light-ochre pompons. Head-dresses.

399:1-4 K'uei t'ou

399:1 11.5 × 6 cm

399:3 10.5 × 5.5 cm

399:2 12 × 6 cm

399:4 6 × 7 cm

399:1 Whitish face and neck with pink tint. Black hair, three wisps and side-burn. Conical close-fit-



399:1

ting black cap with folded rectangular crown. Pinkish-white border and back-rosette.

399:2 Black face and golden-ochre neck, bristled full-beard and leaf-like field above the eye. Red back-rosette. Head-dress missing.



399:2



399:3

399:3 Light-ochre face and neck. Black plaited hair and short side-stripe. Circular red spot on the cheek. Trellised red skull-cap with red back-rosette.

399:4 Black *Sha mao* head-dress with conical close-fitting cap. Border in light-ochre, sea-green, red and reddish-ochre. Semicircular black crown with ochre, sea-green and red embellishments. Frontal red and light-ochre ornament in black, sea-green and light-ochre setting. Leaf-like trellised ochre fins with sea-green border, tied with red ribbon. Head-dresses.

400:1-7 K'uei t'ou

400:1 16 × 3 cm

400:5 9 × 6 cm

400:2 12.5 × 4 cm

400:6 2.5 × 6 cm

400:3 10 × 5 cm

400:7 5 × 5.5 cm

400:4 8 × 3.5 cm

400:1 Black hair. Diadem with pompon-design in black and ochre. Three ochre back-tassels.

400:2 Conical greenish-blue head-dress with frontal pompon-design and other embellishments in black, red, orange and ochre. Black back-rosette and back-flap.

400:3 Black hair and ochre neck. Small frontal head-dress with pompon and other embellishments

in sea-green, red, orange, ochre and light-ochre. Red fillet and back-rosette.

400:4 Black hair with back-knot, tied with red ribbon, and floral ornament in sea-green, light-ochre and red.

400:5 *Tsa chin* head-dress with embellishments in orange, dark-green and black. *Tz'u ku yeh* and one pompon.

400:6 Buddhist head-dress with oblong flat brownish-black cap. Orange border and central red rosette on the top of the head-dress. Frontal circular orange ornament in red setting.

400:7 Black hair and back-knot. Back-tassel. Hair-ornaments in golden-ochre and red. Head-dresses.

401:1-7 *Tsa wu*

401:1 28 × 12 cm 401:5 16 × 4.5 cm

401:2 26 × 14.5 cm 401:6 6.5 × 3 cm

401:3 9 × 16 cm 401:7 21.5 × 1.5 cm

401:4 11 × 7 cm

401:1 Man carrying a piece of wood and wearing bluish jacket with light-violet border. Wide sleeves and violet wristbands. Red lining. Violet sash and black and red trousers, tied with red ribbon, or in light-ochre and red. Ochre stockings and shoes in ochre and black or in blue, light-ochre and black. Frontal part of one of the shoes resembling a fish-head. Light-ochre face and neck and whitish hands. Black hair-knot, tied with a red ribbon, eyebrows, eyes and pointed upturned moustache. Close-fitting cap with fishtail crown in bluish. Violet border. Frontal violet eel-head with black eyes.



401:2

401:2 Ochre base with red tint and greenish-blue and ochre layers supporting a bull in black and reddish-ochre. A big circular mirror with reddish-ochre frame on the back of the bull.



401:3

401:3 Turtle in purple, red, orange, black and brownish-grey. Rod attached to the body.



401:4

401:4 Black flying sword with embellishments in ochre, red and violet, mounted on voluted clouds in black, ochre, red, orange, violet and drab.

401:5 Bluish bag with movable upper part. One section with red ribbon.



401:5



401:6

401:6 Violet and ochre vase.

401:7 Black and purple staff.

Miscellaneous. – No. 2 is the mirror in which the deceased see their life passing by. It is found on the

Terrace of the Mirror of the Wicked in the First Hell of the Chinese Hades (Asiatic p. 364). The mirror and the staff (no. 7) occur in the play *Yu ti yüeh* (cf. nos. 148–169 above).

402:1–23 Chih chia

402:1 61 × 40 cm	402:13 40 × 24 cm
402:2 55 × 30 cm	402:14 51 × 28 cm
402:3 70 × 40 cm	402:15 33 × 21 cm
402:4 56 × 40 cm	402:16 55 × 33 cm
402:5 41 × 25 cm	402:17 41 × 24 cm
402:6 39 × 24 cm	402:18 39 × 24 cm
402:7 40 × 23 cm	402:19 47 × 28 cm
402:8 49 × 27 cm	402:20 39 × 24 cm
402:9 40 × 23 cm	402:21 38 × 24 cm
402:10 39 × 24 cm	402:22 32 × 28 cm
402:11 40 × 23 cm	402:23 51 × 40 × 8.5 cm
402:12 39 × 24 cm	

Portfolios – except no. 23 – covered with blue cloth in various sizes. Badly damaged and in poor condition.

- 402:1 Nos. 104–115 used in the play *Kuo huang hui*.
 402:2 Nos. 74–91. Furniture and various items belonging to the flower-garden.
 402:3 Nos. 58–73. Buildings, trees, etc.
 402:4 Nos. 44–57 used in the plays *Chin Shan ssu* and *Chi t'a*.



402:5

- 402:5 Nos. 19–43. Varia.
 402:6 Nos. 180–189 (bodies) and 274–286 (heads).
 402:7 Nos. 190–199 (bodies) and 287–297 (heads).
 402:8 Nos. 170–179 (bodies). *K'ao* and *Ma kua* garments.
 402:9 Nos. 116–123 used in the play *Pa Hsien ch'ing shou*.

- 402:10 Nos. 220–229 (bodies; various garments) and 321–326 (heads; rebellious princes and generals).
 402:11 Nos. 250–253 (bodies) and 348–364 (heads).
 402:12 Nos. 240–249 (bodies) and 333–347 (heads).
 402:13 Nos. 230–239 (bodies) and 327–332 (heads; *Tsa chin* head-dress).
 402:14 Nos. 131–140 used in the play *Ch'ü hsi fu*.
 402:15 Nos. 141–146 used in the play *Ho tzu*.
 402:16 Nos. 92–103 used in the play *Chu lin chi*.
 402:17 Nos. 210–219 (bodies) and 301–308 (heads) used in the play *Hun yüan ho*.
 402:18 Nos. 200–209 (bodies) and 298–300 (heads).
 402:19 Nos. 124–130 used in the play *Wu kwei nao P'an*.
 402:20 Nos. 379–394.
 402:21 Nos. 365–378.
 402:22 No. 395.



402:23

- 402:23 Rectangular wooden box of poor quality. Corners covered with metal. Frontal hasp. The exterior – except the bottom – in black with frontal inscription: *Sung Shou Pan* in red. Interior with unpainted bottom and red spots. Lid with thin cloth covered with red spots. Used for nos. 148–169.

Portfolios and wooden box for shadow theatre figures.

403 Chih t'ou

17 × 3 cm



403

Brown paper folded fan-wise.

Used for producing fire, sparks and smoke.



404

404 Hsi tan tzu

23 × 10 cm

Rectangular red sheet of paper with the names of eight plays, written in Chinese.

Play-bill.

405 Tao

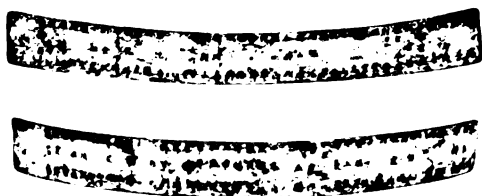
24 × 3.5 cm

Wooden knife.

406 Tao

24.5 × 3 cm

Wooden knife.



407

407 Ying hsi mu lu

64 × 7 cm

Bent rectangular piece of bone with list of Chinese plays written in black.

The repertoire of a Chinese shadow theatre.

408 K'uang tzu

44 × 48 × 7 cm



408

Wicker-basket with low brim and rounded corners. –
Damaged.



409

409 Chu kan

Approx. 50 cm

A number of bamboo canes.



410

410 Chia tzu

14 cm

Circular stand of cloth covered with rope.

411 Ku fu

25 × 3 cm

Two wooden sticks with a hole at the end kept together by a string.

Drumsticks.

412 Ku fu

19 × 4.5 cm

Wooden stick with hole at the end and string.
Topped with knob of padded cloth.

Drumstick or stick used for the gong.

413 Pao fu

35 × 36 cm

A wrapper of paper covered with cloth having circular design in drab, green, red, pink and white on light-violet background. Covered with red spots and in very bad condition.

Wrapper used for the gourd.

414:1-5 Tsa wu

414:1 125 × 130 cm

414:2 180 × 75 cm

414:3 105 × 66 cm

414:4 360 × 185 cm

414:5 320 × 175 cm

414:1 Greyish-blue cotton cloth covered with spots.
In poor condition.

414:2 Greyish-ochre cotton cloth covered with spots.
Cut on the cross. Bluish patch. Mended and in poor condition.

414:3 Sack-cloth with four plaits and one end.

414:4 Cotton cloth.

414:5 Dark-blue cotton cloth with rope sewn on to the long side.

Various kinds of covers used by the shadow theatre.

415:1-3 Lou tou

415:1 24 × 3.5 cm

415:3 5 × 3 cm

415:2 5 × 3 cm

Metal funnel with two triangular pieces of cloth.

Used in producing trick effects.





27



31



49



50



51



52:2



54:1



54:2



54:3



54:4



54:5



54:6



54:7



54:8



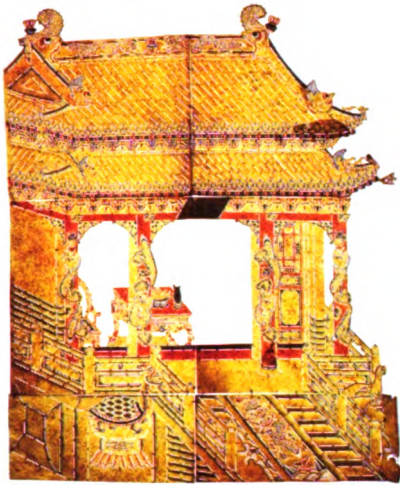
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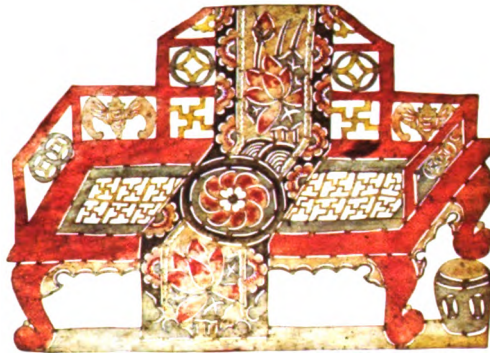
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70



81



85



97



98:1



92



99:1



110



111



112



118



119



122



139



152



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172



174



175



176



178



181



183



185



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217



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223



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227



229



232



235



240



244



246



249



250



276:1



251



276:2



288:1



288:2



288:3



288:4



288:5



288:6



289:1



289:2



289:4



289:5



289:6



290:2



291:1



291:2



293:1



293:2



293:3



293:5



293:6



297:1



298:4



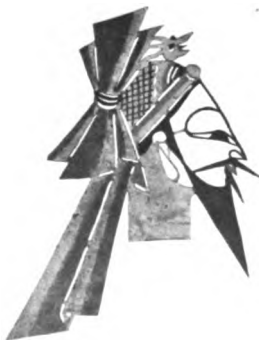
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304:2



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305:2



305:1



305:4



305.5



307



308:1



308:2



308 3



308:4



308:5



308:6



308:7



308:8



321:1



321:3



321:6



321:7



321:8



321:9



322:1



322:5



324:1



324:2



324:3



324:4



325:3



325:8



325:11



326:2



326:3



327:1



327:3



327:6



336:1



336:2



336:4



336:5



336:6



350:1



350:2



351:1



352:2



351:3



351:5



351:6



351:7



351:8



351:9



355:2



356:1



356:2



356:3



360:1



360:2



360:4



360:6



360:7



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360:12



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360:14



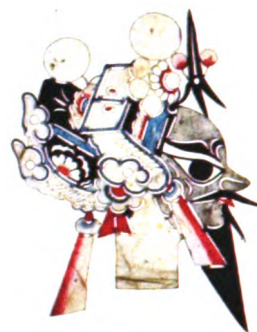
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368:1



368:2



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369:3



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369:6



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Index of Chinese Characters

Ai

愛

Ch'a chi

茶几

Chan ma

戰馬

Chan mao

毡帽

Chan Tou O

斬竇娥

Ch'an

嬋

Chang fu

掌夫

Chang Kuo-lao

張果

Chang pan k'ou hsi

掌班老喜

Chang tzu

帳子

Chang Yin-hua

張銀他

Ch'ang

斃

Ch'ang k'ao

長龜

Ch'ang pen

唱本

Chao fu p'ai

Chao K'uang-yin

Che

Che

Che tzu kuei

Chen Wu

Ch'en

Ch'en Liu

Cheng sheng

Cheng shuai cho

Cheng tan

Ch'eng

Ch'eng Huang

Ch'eng yao

Chi

Chi

Chi chang

Chi Chiang

Chi t'a

Ch'i

Ch'i

Ch'i

招夫牌
趙匡胤

着遮摺真塵
子武

留生帥旦
棹

正正城秤
隱邀

幾難擊
掌江塔

祭祭棄起
騎

Ch'i chuang
 Ch'i hsüeh
 Ch'i lin
 Ch'i lin sung tzu
 Ch'i pan hui
 Ch'i tsu
 Ch'i tsu chin
 Ch'i tzu pa hsü
 Chia Ching
 Chia jen chin
 Chia tzu
 Chiang Hsü
 Chiang T'ai-kung
 Chiang Tzu-ya
 Chiao
 Chiao ch'e
 Chiao shan
 Chiao shu mou kuan
 Chiao tzu
 Chiao tzu
 Ch'iao
 Ch'iao yin yüan

旗裝 旗靴 麒麟 麒麟 盤卒 卒子 靖人 子須 太子 車 扇 書 子子 姻緣
 送會 巾 八 巾 公牙 謀館

Chieh kwei nü
 Chieh lieh
 Chieh nü
 Chieh san
 Chieh tzu
 Chien
 Chien ch'ai
 Chien i
 Ch'ien chang chih
 Chih chia
 Chih Chu Ching
 Chih lu
 Chih t'ou
 Ch'ih
 Chin
 Chin ch'iao
 Chin chieh
 Chin ch'ien
 Chin Ch'ih
 Chin Cho t'an chien
 Chin Hua Fu Jen

借閨 節烈 借女 借傘 借截 間 檢 箭 子 紙 夾 蛛 精 路 頭 紙 齒 巾 金 盡 金 金 橋 節 錢 叱 金 簫 探 監 花 夫 人

Chuang

Chuang Yüan

Ch'uang

Chung cho

Chung chün chang

Chung chün mao

Chung fan

Chung K'uei

Chung-li Ch'üan

Chũ

Chū chieh

Chū ta kang

Ch'ü hsi fu

Chūan

Chüeh

Chüeh lü

Erh

Erh pu wen

元棹軍軍幡尅離解大媳縷不聞
莊狀牀鐘中中中鍾鍾據鋸鋸耍媚覺絕兒耳

Fa

Fa chi

Fa ch'uan

Fa Hai

Fa t'ai

Fang chiao

Fang cho

Fang i

Fei hu meng

Fei lung mao

Fei tao

Feng hou

Feng Hsien

Feng I

Feng I T'ing

Feng kuan

Feng kung

Feng mao

Feng Po

Feng P'o

夢帽亭

髻船海臺脚棹椅虎龍刀候先儀儀冠宮帽伯婆
 發髮法法法放方方飛飛飛封奉鳳鳳鳳封風風風

Feng Tu	豐	都	城
Feng Tu ch'eng	豐	都	城
Fu	福		
Fu Lo Pan	福	樂	班
Hai tzu i	孩	子	衣
Han	漢		
Han ch'uan	旱	船	
Han Chung-li	漢	鍾	離
Han Chung-li i	漢	鍾	離
Han Hsiang-tzu	韓	湘	子
Han Lin	漢	林	
Han Ling Ti	漢	靈	帝
Han shih wai chuan	漢	火	外
Hang Chou	杭	州	
Hangchow See Hang Chou			
Hao t'ung	號	筒	
Hei Feng Shan tung	黑	風	山
Hei hsiang sha mao	黑	相	紗

Hei hua ch'ang	黑	花	整
Hei Lao-yeh	黑	老	爺
Hei lo ch'üan i	黑	羅	圈
Hei mang	黑	蟬	椅
Hei pan tzu i	黑	板	子
Hei p'i i	黑	史	衣
Hei p'ing cho	黑	平	棹
Hei se	黑	色	
Heng ti	橫	笛	
Ho Chin	何	進	
Ho Ch'un Pan	何	春	班
Ho Hsien-ku	何	仙	姑
Honan See Ho Nan			
Ho Nan	何	南	
Ho po	合	鉢	
Ho shang	和	尚	
Ho Shun Pan	合	順	班
Ho tzu	盒	子	
Hou	候		
Hou	後		
Hou mao	候	帽	

Hou Mu Wang

Hsi

Hsi hsiang

Hsi tan tzu

Hsi yu chi

Hsi yu chi jen

Hsia

Hsia Ho Nan

Hsia tzu

Hsia tzu kuang teng

Hsia yu shang

Hsiang an cho

Hsiao hei pan tzu i

Hsiao hua ch'ang

Hsiao hua p'en

Hsiao i

Hsiao ku i

Hsiao kuei

Hsiao lo

Hsiao lung men

王 子記記人
母 箱單遊遊
猴繫戲戲西西下下賸賸下香小小孝小小小小
南 逛上棹板斃盒疑門
河子子又棠黑花花衣姑鬼羅龍

Hsiao lung p'ao

Hsiao ma ch'eng

Hsiao shang fen

Hsiao sheng

Hsiao t'u tzu

Hsiao wu ch'ang

Hsiao yang ko ch'e erh

Hsien

Hsien jen pao wu

Hsien pao pei

Hsien sheng t'ui mo

Hsien Ti

Hsin Chiang

Hsing ming

Hsing t'ai

Hsiu wu

Hsiung chi

Hsü Hsien

Hsü sheng

Hsüan

Hsüan T'ien Shang Ti

龍罵上生禿武秩
 人寶生帝彊命臺無鷄宣生
 小小小小小小顯仙仙先獻新性行羞雄奇鬚選玄
 花城坡 子整歌 寶貝推
 車兒 物 磨
 天上帝

Hung yen shao shu

Huo ch'e

Huo chu

Huo k'ang

Huo Li Ta Ti

Huo Shen

Huo Shen-yeh

Huo Ti

Huo tsu

Huo Yen Shan

Huo Yün Tung

I

I

I

I chien kuei

Jan

Jen wu

Ju i

鴻雁捎書

火車炆

火火炆力大帝

火火神神爺

火火神帝平焰

火火火雲山洞

義

意

議

一見鬼

然

人

如

意

物
意

Juan

Juan k'ao

Juan lo mao

Juan tsa chin

K'ai lo ch'e

K'ai tao lo

Kan chi ch'u chia

Kang kuan

K'ang

K'ao

Ko she

Ko t'ou kuei

Ku fu

Ku i

Ku jen

K'ua ku

Kuan hsüeh

Kuan i

Kuan Yin

軟軟軟軟

靠羅紫

帽中

開開趕檳炆

紫

割

割

鼓

故

古

跨

官

觀

鐺

道

妓

官

古

頭

穩

意

人

鼓

靴

衣

音

車

鐺

出

家

鬼

Kuang Hsü

K'uang tzu

Kuei

Kuei

Kuei men tan

Kuei yao pien tsung

K'uei Sheng Ho

K'uei t'ou

Kung

Kung cho

Kung Hua

Kung Hua pao hsi

Kuo huang hui

Kuo Tzu-i

Lan

Lan kuan i

Lan se

Lan Ts'ai-ho

Lao ch'ou tan

Lao hu

光緒
筐閨子

鬼閨

歸鬼
盛宮

盛宮
供宮宮過郭

欄藍藍藍
老老

緒子

門窰
盛頭

棹花
花皇子

官色
采丑虎

旦辨和

報會儀

衣和旦

踪

喜

Lao sheng

Lao Sheng Mu k'uei

Lao tan

Lei Feng T'a

Lei Kung

Lei Tsu

Li

Li chien

Li Ju

Li Mi

Li teng

Li T'ieh-kuai

Li T'ieh-kuai i

Liang

Liang

Liang pa t'ou

Liang p'a

Lien hua

Lien hua mao

Lien hua p'en

老老老
雷雷雷
煖離李
李李李
立李李
雨雨雨
梁梁梁
雨雨雨
蓮蓮蓮
蓮

生聖旦
峯公祖

間儒密
灯鐵鐵

把怕花
花花花

母盛

塔

拐拐

頭
帽盆

衣

Lien huan chi
 Lien p'en
 Lien sheng san chi
 Lien t'ai
 Ling
 Ling hun
 Liu Chin-ting
 Liu Hai
 Liu Hai
 Liu Hai Hsien
 Liu Kao
 Liu shu
 Liu t'ang i
 Liu Ts'un-jen
 Liu Ts'un-yan
 See Liu Ts'un-jen
 Lo
 Lo
 Lo mao
 Lou
 Lou tou

連環記
 臉盆三級
 連陞臺
 蓮臺
 令魂定
 靈劉金
 劉海仙
 劉海
 劉海
 劉高
 劉樹
 柳堂
 柳存
 柳衣
 柳仁
 鐘樂羅帽
 羅樓
 樓斗

Lu
 Lu
 Lu p'eng
 Lu p'ing san shih
 Luan tai
 Lun hui
 Lung
 Lung cho
 Lung feng ku
 Lung Feng Kuan
 Lung feng p'ei
 Lung i
 Lung p'ao
 Lung t'ao
 Lung teng
 Lung Wang
 Lũ hua ch'ang
 Lũ k'ao
 Lũ kuan i
 Lũ liu t'ang i

露鹿
 蘆棚
 蘆爐
 驚轆
 龍迴
 龍棹
 龍鳳
 龍鳳
 龍鳳
 龍椅
 龍袍
 龍套
 龍灯
 龍王
 綠花
 綠集
 綠官
 綠柳
 式
 三
 鼓
 關
 配
 斃
 衣
 堂
 衣

Lū mang	綠	蜂		Mei Lan-fang	梅	蘭	芳
Lū p'i ch'ang	綠	史	蹙	Men ch'iang ch'i	門	揔	旗
Lū Pu	呂	布		Men shen	門	神	
Lū Pu hsi Tiao Ch'an	呂	布	戲	Meng Hua	門	花	
Lū se	綠	色	貂	Meng Hua Ho	夢	花	河
Lū Tung-pin	呂	洞	賓	Meng P'o Niang Niang	孟	婆	娘
Ma ch'e	馬	車		Mi hun t'ang	迷	魂	娘
Ma Ku	麻	姑		Miao Feng Shan	妙	峯	山
Ma Ku t'iao shen	麻	姑	跳	Miao men	廟	門	
Ma kua	馬	褂	神	Mien kang	麥	缸	
Ma Mien	馬	面		Mien shu	晃	疏	
Ma shang chin	馬	上	中	Ming	明		
Ma tso tzu	馬	坐	子	Mo	末		
Man	滿			Mo fang ch'an tzu	磨	房	子
Man Chou	滿	洲		Mo yen	磨	研	
Manchu				Mou kuan	謀	錐	
See Man Chou				Mu Lien	日	連	
Mang	蟒			Mu nū ting tsui	母	女	頂
Mao	貓	遂		Mu Yang	木	陽	嘴
Mao Sui	毛			Mu Yang Kuan	木	陽	
Mei	梅						
Mei hua shu	梅	花	樹				

Na ha ma	拿	蟻	
Nan i	男	役	
Nan nū k'ai p'ang	男	女	開
Nan shuai cho	男	帥	揀
Nan T'ien	南	天	
Nan T'ien Men	南	天	門
Nan Tou	南	斗	
Nan Tou Hsing	南	斗	星
Nao tung fang	南	洞	房
Neng	能		
Niang Niang chia ch'e	娘	娘	駕車
Niu	牛		
Niu chiao teng	牛	角	燈
Niu T'ou	牛	頭	
Nū fan Chiang	女	反	將
Nū hua ch'ang	女	花	整
Nū hua ch'ang-Hung se	女	花	整 紅色
Nū hua ch'ang-Lū se	女	花	整 綠色
Nū pao chin k'uei	女	包	金
Nū pien chuang	女	變	裝
Nū shuai cho	女	帥	棒

Nū t'i ch'ang	女提整
Ou ch'uan	藕船
Pa	鉞
Pa chiao shan	芭蕉扇
Pa Hsien	八仙
Pa Hsien ch'ing shou	八仙慶
Pa Hsien kuo hai	八仙過海
Pa Hsien pao	八仙寶
Pa kua	八卦
Pa kua i	八卦衣
Pa liu shu	扒柳樹
P'a pai hsiang ti	扒拜香
Pai	擺
Pai ch'ang	白整
Pai chien i	白箭衣
Pai hsiao	百孝
Pai hsiao hua	百孝虎
Pai Hu Men	白畫門

Sung Shou Pan 松 青 班
 Sung shu 松 樹
 Sung Ti Wang 宋 帝 王
 Sung Yüan i lai su tzu p'u 宋 元 以 來 俗 字 譜
 Szuchuan See Ssu Ch'uan

Ta hsi kuei 大 喜 鬼
 Ta hu 打 虎
 Ta hua p'en 打 花 盆
 Ta k'ou tai 打 口 袋
 Ta ku pan 打 鼓 板
 Ta ku shou 打 鼓 手
 Ta Lang 大 郎
 Ta Lang chi Tsao 大 郎 蔡 灶
 Ta Lang shang fen 大 郎 上 城 坟
 Ta ma ch'eng 大 馬 城
 Ta mo kuei 大 魔 鬼
 Ta tao 打 刀
 Ta t'iao an 大 條 案
 Ta t'ou kuei 大 頭 鬼

Ta tsao erh 打 素 免
 Ta wei 打 圍
 T'a 打 塔
 T'a men 她 們
 Tai Ch'ang sung tzu 代 唱 送 子
 Taiping See T'ai P'ing

T'ai chien 太 監
 T'ai chien i 太 監 衣
 T'ai P'ing 太 平 金 星
 T'ai Po Chin Hsing 太 白 山 王
 T'ai Shan Wang 太 泰 山 師 棹
 T'ai shih cho 太 太 師 獅 黃
 T'ai shih - Huang 太 太 獅 師 椅
 T'ai shih i 太 太 師 子 冠
 T'ai tzu kuan 太 太 子 子 帽
 T'ai tzu mao 太 太 旦
 Tan 單 史
 Tan p'i 單 單 史 鼓
 Tan p'i ku 單 單 史 監
 T'an chien 探 監

T'an ping

T'an yao

Tang

Tang hsiang

Tang p'i hsiang

T'ang

T'ang cho

T'ang ku

Tao

Tao mao

Tao shan

Tao shih

Tao t'ing men

T'ao

T'ao Hua Shen

Teng

Teng lung

Ti

Ti Kuan

Ti lung

採病 採窰 採播 當箱 當皮 當唐 堂棹 堂鼓 刀道 刀道 刀道 倒桃 桃花 桃等 灯籠 釣地 抵官 抵龍

箱 箱 門 神

Ti lung huan feng

Tiao Ch'an

T'iao an

T'iao tzu

Tien Mu

T'ien Hsien sung tzu

T'ien huo p'ien

T'ien kang tao

T'ien Kuan

T'ien Kuan ssu fu

Ting Sheng sao hsüeh

T'ing chin

Tou O

T'ou chin

T'ou man ching

T'ou p'a

Tsa chien

Tsa chin

Tsa hsiang jen

Tsa wu

抵龍 抵貂 條桃 電天 天天 天天 天天 天天 丁聽 蜜頭 偷頭 雜紫 雜雜

龍嬋 案子 母仙 火剛 官官 官生 琴娥 巾篋 怕件 巾項 物

換鳳 送子 片刀 賜福 掃寧 菁 人

Wang hsiang t'ai

Wang mao

Wang tzu

Wang Yün

Wei

Wei chang

Wei T'o

Wen

Wen

Wen ch'ou

Wen Hou

Wen hsiang sha mao

Wen hsiao sheng

Wen hsiao sheng chin

Wen kuan

Wen lao sheng

Wen lao sheng chin

Wen sheng

Wen wu sheng

Wu

臺 紗生生 生 生 生
鄉帽子先 帳陀 丑候相小小官老老生武
望王綱王韋悻韋聞文文溫文文文文文文文武

帽

巾

中

Wu

Wu

Wu

Wu Ch'eng-en

Wu ch'ou

Wu fo kuan

Wu fu

Wu fu p'eng shou

Wu hsiang sha mao

Wu hsiao sheng

Wu hsiao sheng chin

Wu hua tung

Wu jen i

Wu Kuan Wang

Wu kuei nao P'an

Wu kung chün ch'i

Wu lao sheng

Wu lao sheng chin

Wu lei chen

Wu lei hsia

無惡吳吳武五五武武武五五蜈武武五五

Yung	用		
Yung Lo Pan	永	樂	班
Yung Shun Pan	永	順	班
Yü	與		
Yü Huang	玉	皇	
Yü ku	魚	鼓	
Yü Shih	雨	師	
Yü Shun Pan	玉	順	班
Yü tai	玉	帶	
Yü wei inao	魚	尾	帽
Yü weng sheng	漁	翁	生
Yüan	園		
Yüan li	願	離	
Yüan wai chin	員	外	巾
Yün-chung Tzu	雲	中	子
Yün lo	雲	鑼	
Yün ts'ai	雲	紗	

